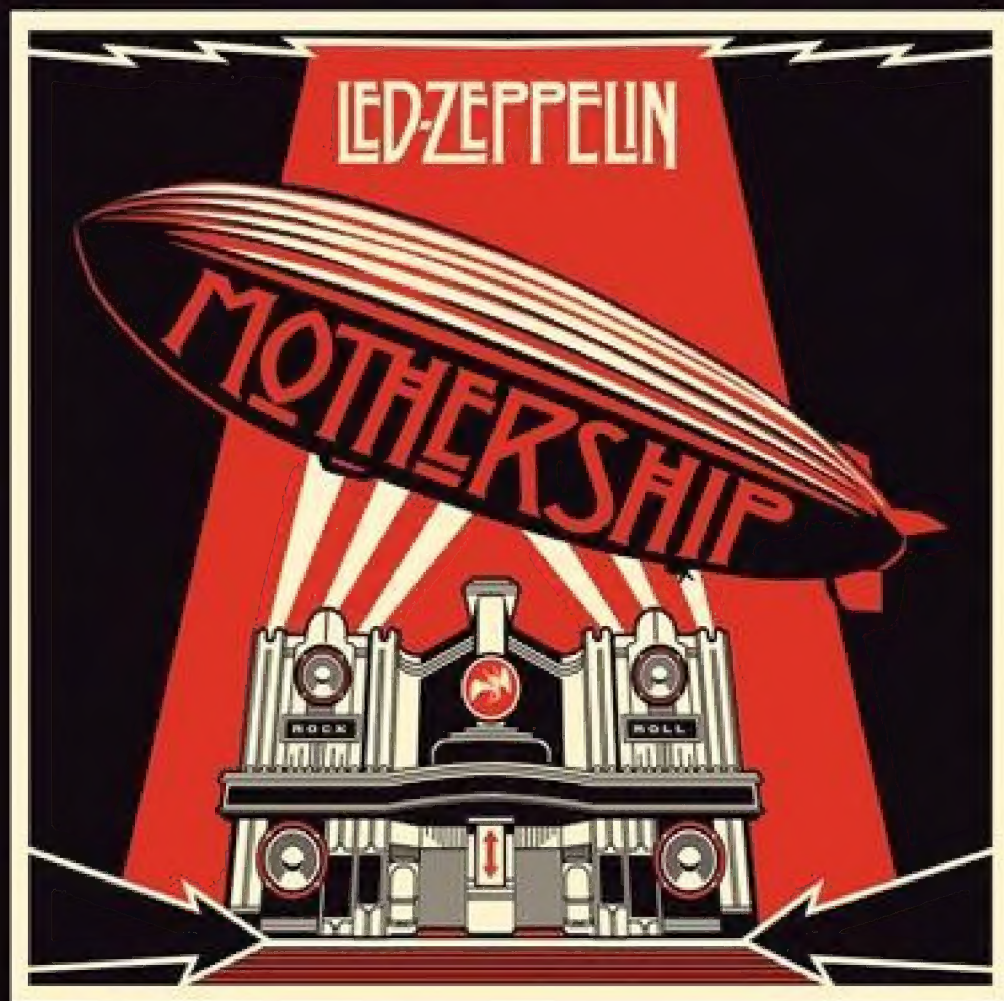


VOCAL/PIANO

LED-ZEPPELIN • MOTHERSHIP



ALL THE SONGS FROM THE ALBUM
ARRANGED FOR VOCAL/PIANO, COMPLETE WITH FULL LYRICS.

GOOD TIMES BAD TIMES

Words and Music by
JIMMY PAGE, JOHN PAUL JONES
and JOHN BONHAM

Moderately ♩ = 95

Intro:

***Elec. Gtr. 1** E5

TAB

9	9	9	9
7	7	7	7

Elec. Gtr. 2

TAB

9	9	9	9
7	7	7	7
0	0	0	0

*Elec. Gtr. 1 is very faint in the mix.

Verse 1:

E5 N.C.

(D)

(A)

5

In the days of my youth, I was told what it means to be a man.

TAB

(9)	(9)	9	9	7	7	7	7	5	4	7	4	5	6
9	9	9	9	7	7	7	7	5	4	7	4	5	6
7	7	7	7	7	7	7	7	5	4	7	4	5	6

10

TAB

9	9	9	9	7	7	7	7	5	4	7	4	5	6
7	7	7	7	7	7	7	7	5	4	7	4	5	6
0	0	0	0	0	0	0	0	0	0	0	0	0	0

*Let arpeggiated figures ring
throughout unless notated otherwise.

8 E5 N.C. (D) (A) E5 N.C.

(And) now I've reached that age__ I've tried to do__

P.M. - -

TAB

TAB

(D) (A) E5 N.C. (D) (A)

all those things the best I can. No

(do...)

Rhy. Fig. 1

P.M.

mat-ter how I try... I find my way in - to the same old jam...

end Rhy. Fig. 1

TAB

9 9 7 7 5 5 4 5 6 9 9 0 0

Chorus:

(D) (A) A G D

17

Good times. bad times, you know I've had my share. Well, my

let ring let ring rush tempo

TAB

0 5 7 7 7 5 4 5 6 4 5

2 0 0 0 0 7 (7) 6 7 0 7 7

[illegible]

20

B A E B

wom-an left home for a brown-eyed man... but I still don't seem to care.

TAB

7 9 9 9 9 9 9 9 7 9 9 9 9 7 9 9 9 9 4 2

5 7 7 7 7 7 7 7 5 7 7 7 7 5 7 7 7 7

7 7 9 14 14 14 12 12 12 7 7 9 9 9 9 9 9 9 7

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 7

7 7 7 12 12 12 12 12 12 5 7 7 7 7 7 7 7 7

23 F#5 E5 F#5 E5 F#5 F#5 E5 F#5 E5 F#5

Six - teen, I fell in love with a girl as sweet as could be. It

Elec. Gtrs. 1 & 2

TAB

4 4 11 9 11 4 2 4 11 9 11 4 2 4 2 4 2 4 2

25 F#5 E5 F#5 E5 F#5 F#5 E5 F#5 E5 F#5

on - ly took a cou - ple of days__ till she was rid of me.__ She

TAB

11 9 11 4 2 4 x 11 9 11 4 2 4 2

27 F#5 E5 F#5 E5 F#5 F#5 E5 F#5 E5 F#5

swore that she would be all mine and love me till the end. But

TAB

2 4 2 11 9 11 4 2 4 2 11 9 11 4 2 4 2

29 F#5

when I whis - pered in her ear, I lost an - oth - er friend. Oh!

TAB

2 4 2 11 9 11 4 2 4 2 11 9 11 4 2 4 2 (5) (5)

*Parenthesised notes played by Elec. Gtr. 1 only

Chorus:

31 B Esus E B Esus E

Good times, bad times, you know I've had my share. Well, my

Elec. Gtr. 1

TAB

4 4 4 2 2 1 1 4 4 4 0 2 2 2 1 1

4 4 4 2 2 2 2 2 4 4 4 0 2 2 2 2

2 2 2 0 2 2 2 2 2 2 2 0 0 0 2 2 0

Elec. Gtr. 2

let ring let ring

TAB

4 4 4 2 2 2 0 4 4 4 4 0 0 0 0

4 4 4 2 2 2 1 4 4 4 4 2 2 2 2

4 4 4 2 2 2 2 2 4 4 4 2 2 2 2

2 2 2 0 0 0 2 2 2 2 2 0 0 0 0

33

C# B F# C#

wom-an left home for a brown-eyed man, but I still don't seem to care.

TAB

6 6 7 7 11 11 11
6 6 7 7 11 11 11
6 6 9 9 11 11 11
4 4 7 7 9 9 9

TAB

4 6 6 6 6 6 12 x 10 10 10 10 10
4 6 6 6 6 6 11 x 11 11 11 11 11
4 6 6 6 6 6 11 x 11 11 11 11 11
2 4 4 4 4 4 9 x 9 9 9 9 9

Guitar Solo:

w/Fill 1 (Elec. Gtr. 3) 8 times

E5 D5 A5

35

TAB

11 9 11 14 12 12 12 12 12 12 14 12 14 (14) 12 14 12

TAB

11 9 11 7 7 7 7 7 7 7 7 7 7 7 7
9 9 9 0 0 7 4 6 6 6 5 5 5

Fill 1
Elec. Gtr. 3

even gliss.

TAB

8
9
7

B

46

wom-an left home for a brown-eyed man,___ but I still don't seem to care.___

TAB

7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000 1001 1002 1003 1004 1005 1006 1007 1008 1009 1010 1011 1012 1013 1014 1015 1016 1017 1018 1019 1020 1021 1022 1023 1024 1025 1026 1027 1028 1029 1030 1031 1032 1033 1034

49 E5 N.C. w/Rhy. Fig. 1 (Elec. Gtr. 2) (D) (A)

12 15 12 14 12 14 12 14 12 14 12 10

12 10 10 10 10 10 10 10

0 0 0 0 0 0 0 0

E5 N.C. (D) (A) E5 N.C.
 51
 I know what it means to be a - lone... I sure do wish I was at
 8va
 hold bend
 TAB
 12 20 (20) 20 20 20 20 20 20 20 20 20 0 0

54

(D) (A) E5 N.C. (D) (A)

home... I don't care... what the neigh-bors... say,...

8va

8va

TAB

9 9 20 20 (20) 17 (17) 15 15 (15) 15 (15) 15 (15) 15 (15) 15 (15)

15 E5 N.C. (D) (A)

I'm gon - na love you each and ev - 'ry day.

8th

TAB

15 14

Begin fade

39 E5 N.C. (D) (A)

You can feel the beat with - in my

hold bend

TAB

14 14 14 14 14 14 14 14 14 14 14 14

bend both strings with same finger

61 (D)

heart. Re - al - ize, sweet babe, we ain't nev -

TAB

15 14 12 14 12 14 12 14 12 12 14 14 12 10 12 10 10 12 10 10 5 (5)

63 E5 N.C. *Fade out*

er gon - na part.

TAB

17 (17) 15 12 17 15 17 15 17 15 15 16

COMMUNICATION BREAKDOWN

Words and Music by
JIMMY PAGE, JOHN PAUL JONES
and JOHN BONHAM

Fast rock ♩ = 174

Intro:

N.C.(E5)

Elec. Gtr. 1 (*dbl. tracked*)

D5

A

D5

f
P.M. -----

3 N.C.(E5) D5 A D5 N.C.(E5)

P.M. ----- P.M. -----

6 D5 A D5 N.C.(E5) D5 A D5

(P.M.)-- P.M. -----

Verse I:

N.C.(E5)

D5

A

D

N.C.(E5)

D5

A

D5

9 Hey, girl, stop what you're do - ing.

Rhy. Fig. 1 **end Rhy. Fig. 1**

mf
P.M. ----- P.M. -----

Verse 2:

N.C.(E5)

D5

A

D5

E5

D5

A

D5

Hey, _____ babe, I got _____ some - thing I _____ think you ought to know.

Elec. Gtr. 1

P.M. -----

P.M. -----

Elec. Gtr. 2

P.M. -----

P.M. -----

rake rake

*Harmonics notated ◇ in TAB

E5

D5

A

D5

E5

D5

A

D5

Hey, _____ babe, _____ I wan-na tell you that I _____ love you so. _____

P.M. -----

P.M. -----

P.M. -----

P.M. -----

45 E5 D5 A D5 E5 D5 A D5

I wan-na hold _____ you in my arms, _____ yeah! _____

P.M. ----- P.M. -----

TAB

0 0 0 0 0 0 0 0 0 0 0 5 6 7 7 5 0 0 0 0 0 0 0 0 0 0 0 7 6 7 7 5 0 5 7 7 5

P.M. ----- P.M. -----

TAB

x 9 x 9 x 9 x 9 x 0 0 0 x 9 x 9 x 9 x 9 x 0 0 0

49 E5 D5 A D5 E5 D5 A D5

I'm nev-er _____ gon-na let you go, _____ 'cause I like your charms. _____

P.M. ----- P.M. -----

TAB

0 0 0 0 0 0 0 0 0 0 0 5 6 7 7 5 0 0 0 0 0 0 0 0 0 0 0 7 6 7 7 5 0 5 7 7 5

P.M. ----- P.M. ----- P.M. -----

TAB

x 9 x 9 x 9 x 9 x 0 0 0 x 9 x 9 x 9 x 9 x 0 5 0

Chorus:

A7

53

Com - mu - ni - ca - tion break - down, it's al - ways the same.

Elec. Gtrs. 1 & 2 (arr. for 1 gtr.)

f hold -

Semi P.M. - - - - - Semi P.M. - - - - - Semi P.M. - - - - -

TAB

5 5 5 5 5 9 x 5 | 5 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 5

B7

56

Hav - ing a ner - vous break - down,

Semi P.M. - - - - - Semi P.M. - - - - -

TAB

7 9 7 7 7 9 7 | 9 9 11 9 9 9 11 7 | 9 11 9 9 9 11 9 7

E

59

drive me in - sane. Whoa. Suck!

Elec. Gtr. 1 (Elec. Gtr. 2 tacet)

Semi P.M. - - - - - Semi P.M. - - - - - even gliss.

TAB

7 7 7 7 7 7 7 | 7 7 7 7 7 7 7 | 9 9 9 9 9 9 9 | 9 9 9 9 9 9 9

E

D5

A

D5

E

D5

A

D5

73

TAB

TAB

Chorus:

77 A7

Com - mu - ni - ca - tion break - down,

TAB

f Semi P.M. *f* Semi P.M.

TAB

79

B7

it's al - ways the same. I'm hav-ing a ner-

8va

TAB

Semi P.M.

TAB

82

- vous break - down, drive me in - sane.

(8^{va})

rush tempo

TAB 17 20 19 17 18 17 19 19 17 17 19 17 22 22 (22)

Semi P.M. Semi P.M. Semi P.M.

TAB 9 11 9 9 9 11 9 9 11 9 9 9 11 9 11 9 9 9 11

N.C.(E5) D5 A D5 N.C.(E5) D5 A

85

(8^{va})

Yeah

feedback
pickslide

*Microphonic feedback from guitar pickup

P.M.

P.M.

TAB

Refrain:
N.C.(E5) D5 A5 D5 N.C.(E5)
w/Rhy. Fig. 1 (Elec. Gtr. 1) till fade out

Vocal Fig.

Com-mu - ni - ca - tion break - down.
(I want you to love me all night.)

Elec. Gtr. 2

mf
Semi P.M.

TAB

w/Vocal Fig. till fade

D5 A D5 N.C.(E5) D5 A D5 N.C.(E5)

92

end Vocal Fig.

(I want you to love me.) (Whoa,)

P.M.

Semi P.M.

TAB

96

D5 A D5 N.C.(E5) D5 A D5 N.C.(E5)

ah, a whoa, oh. (I want you to love me.)

Semi P.M. Semi P.M. P.M.

TAB

9	7	7	7	9	9	×	9	9	9	9	9	9	9	7	7	7	7	×	9	×	9	×	9	9
7	5	5	5	7	7	×	7	7	7	7	7	7	7	7	5	5	5	×	7	×	7	×	7	7
0				0	0	×	0	0	0	0	0	0	0	0				×	0	×	0	×	0	0

100

D5 A D5 N.C.(E5) D5 A D5 N.C.(E5)

(I want you to love.) Lead vocal ad lib. simile)

f

TAB

	7	7	9	9	9	9	9	7	7	14	12	12	12	(14)	12	14	12	14	12	12	0
0	5	5	7	7	7	7	7	7	7	5	5	14	14	14	14	14	14	14	14	14	14
0			0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

104

D5 A5 D5 N.C.(E5) D5 A5 D5

8va hold bend hold bend even release

TAB

19	20	19	(19)	19	20	19	(19)	0	15	22	(22)

107

N.C.(E5) D5 A D5 N.C.(E5)

Fade out

TAB

22	22	20	22	20	22	20	17	19	17	20	17	19	17	20	17	19	17

DAZED AND CONFUSED

Words and Music by
JIMMY PAGE

Moderately slow ♩ = 158

Intro:

N.C.(Em)

Elec. Gtr. 1

mp *mf*

*harm. w/wah-wah throughout

TAB

Verse 1:

N.C.

4

Been dazed and con - fused_ for so long it's not true. Want -

TAB

**See footnote at trio interlude before Verse 3 for an explanation of the shifting meters of this song.

6

- ed a wom - an, nev-er bar-gained for you. Lots of peo-ple talk-ing, few of them know_

(harm.)- harm.

TAB

*Rock wah-wah pedal simile to the following rhythm figure. (+ = treble position, o = bass position)



Elec. Gtr. 1

TAB

Elec. Gtrs. 2 & 3

Rhy. Fig. 1

TAB

**Upstemmed part played though fuzztone with octave effect (8va higher). This can also be recreated with a pitch transposer.*

10

You hurt _____

end Rhy. Fig. 1

even release

TAB

4 4 2 2 0 4 4 2 2 0 4 4 2 2 0

14 14 12 (12) 12 14 14 12 (12) 12 14 (14) 14 12 (12) 12

4 4 2 (2) 2 9 9 7 (7) 7 4 4 2 (2) 2

You hurt_____

end Rhy. Fig. 1

even release

Verse 2:

and a - buse, tell - ing all of your lies. Run 'round, sweet ba - by, lord, how you hyp - no - tize.

Elec. Gtr. 1 (dbld.)

TAB

4 4 2 2 3 4 4 2 (2) 2 0

Sweet lit - tle ba - by. I don't know where you been. Gon - na love you, ba - by, here I come a -

TAB

4 4 2 2 0 4 4 2 (2)

B5

gain.

Elec. Gtrs. 1 & 2

TAB

4 4 4 2 4 2 4 4 4 2 4 2 4 4 4 2 4 2 4 4 4 2 4 2 4 4 4 2 4 2 4

Elec. Gtr. 3
Rhy. Fig. 2

end Rhy. Fig. 2

TAB

5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

w/Rhy. Fig. 1 (Elec. Gtrs. 2 & 3)

N.C.(Em)

21

Ev-ry

Elec. Gtr. 1

TAB

**Note: The original versions of this song by Jake Holmes and the Yardbirds clearly place the low E of the signature bass line riff on beat 1 and the high G on beat 2. In the first two verses, John Bonham chooses to turn the meter around placing the high G on beat 2. From this point on, he clearly turns the meter around again, placing the high G on beat 2 as in the original versions. He remains in this meter for the rest of the song. All live versions of this song follow this exact same pattern of turning the meter around.*

Verse 3:

w/Rhy. Fig. 1 (Elec. Gtrs. 2 & 3)

25

day I work so hard bring-ing home my hard-earned pay. Try to love you, ba-by, but you push me a-way.

Elec. Gtr. 1

TAB

27

Don't know where you're go-ing, on-ly know just where you've been; sweet lit-tle ba-by, I want you a-

TAB

35 N.C.

ah, ah, ah,

TAB 3 0 3 0 7 10 7

39

ah, ah,

TAB 7 10 12 14 12 10 12 10 12

43

ah, ah,

TAB 14 12 10 12 10 5

47

ah, (ah),

TAB 9 7 1

ah, ah, ah, ah.

div. *even gliss.* *Cont. tremolo w/bow*

TAB

14 10 12 7 10 14 7 10 7

14 (14)

*Overdubbed fill. Tremolo w/bow & wah-wah.

57

TAB

7 10 7 5 10

62

TAB

12 11 10 9 8 7 6 5 4 3 2 1 1 1

12 11 10 9 8 7 6 5 4 3 2 1 1 1

66

TAB

1 1 1 0

71 (Drums & bass kick in)

Oh, yeah! Al - right!

Guitar tacet *f w/wah-wah*

TAB

12 12 12 14 12 14 12 14

92 *8va*

hold bend - - - 4

TAB: 12 12 12 15 15 12 12 14 12 14 12 14 15 14 (14) 12 14 12 14 12 14 12 14

95 *8va*

A.H.

TAB: 14 12 0 9 9 7 9 7 7 7 6 6 5 6 7 6 4 6 4 3 4 2 2 0 4 2 0

98

Bend string & vib.
behind nut -

TAB: 0

102 *8va*

cont. bending behind nut -

TAB: 0

106 *8va*

hold bend - - - 4

TAB: 15 15 15 12 15 12 15 12 14 12 14 12 14 15 14 (14) (12) 14 12 14 12 14 12 12 12 14 12 14 12 10 12

110 *8va*

TAB: 12 10 17 17 17 17 15 15 17 17 19 19 10 17 20 20 17 17 20 19

114 (8va) 8va-

TAB 17 20 17 19 17 20 17 19 17 20 17 20 17 20 17 20 20 19 19 19 19 (19) 20 0 0

118 (8va)

TAB (20) 17 17 17 20 (20) 17 17 17 17 19 19 17 17 17 19 19 17 17 17 17 20

122 (8va) 8va-

TAB 20 17 17 0 17 17 15 15 15 15 15 12 12 12 12 9 9 9

126

TAB 9 9 9 7 4 4 4 2 0 2 4 2 0 2 4 2 0 2 4 2 0 2

130 E5 D5

TAB 2 4 2 4 2 4 2 0 2 0 2 0 2 4 2 0 4 2 0 9 9 7 7 0 5

133 A E5 G5 E5 D5

TAB 6 7 5 9 12 9 10 9 7 5

148 N.C.(E5)

div.

*Upstemmed part 8va w/fuzz.

151

Been dazed and con-fused for so long, it's not true,

Lay back
mp

Guitar 3 tacet

want-ed a wom-an, nev-er bar-gained for you, _____

Take it eas-y, ba-by, let them say what they

will. (Will your) tongue wag so much when I send you the

B5



bill? Ooh, yeah! Al - right!

Flec. Gtr. 1

Flec. Gtr. 2

T

4	4	4		2	4		4	4	4		2	4		4	4	4		2	4		4	4	4		2	4		4			
4	4	4	2	4	7	9	2	4	4	4	2	4	7	9	2	4	4	4	2	4	7	9	2	4	4	4	2	4	7	9	
2	2	2	7	9			7	9	2	2	2	7	9		7	9	2	2	2	7	9		7	9	2	2	2	7	9	7	9

A

B

160 N.C.(E5) (D5)

Oh, oh, oh,

Elec. Gtr. 1 tacet

P.M. - - -

T	9 9 9 9 7	7 7 7 7 5	9 9 9 9 7	12 12 12 12 9	9 9 9 9 7	7 6 5
A	9 9 9 9 7					
B	7 7 7 7 5	5 5 5 5 3	7 7 7 7 5	10 10 10 10 7	7 7 7 7 5	0 0 0 0

165

oh, oh, oh, oh, oh, oh, oh, oh,

P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - -

TAB

0 0 0 0 7 6 5 0 0 0 0 7 6 5 0 0 0 0 7 6 5 0 0 0 0 7 6 5 0 0 0 0 7 6 5 0 0 0 0 7 6 5 7 6 5 7 6 5

169

D5

E5

oh, oh, oh, oh, oh, oh, oh, oh.

TAB

7 7 7 7 7 7 7 7 7 7	7 7 7 7 7 7 7 7 7 7	7 7 7 7 7 7 7 7 7 7	7 7 7 7 7 7 7 7 7 9
7 7 7 7 7 7 7 7 7 7	7 7 7 7 7 7 7 7 7 7	7 7 7 7 7 7 7 7 7 7	7 7 7 7 7 7 7 7 7 9
5 5 5 5 5 5 5 5 5 5	5 5 5 5 5 5 5 5 5 5	5 5 5 5 5 5 5 5 5 5	5 5 5 5 5 5 5 5 5 7

T	12 12 12 12 12 12 12 12 12 12 12	12 12 12 12 12 12 12 12 12 12 12	12 12 12 12 12 12 12 12 12 12 12	12 12 12 12 12 12 12 12 12 12 12	9
A	8 10 10 10 10 10 10 10 10 10 10	10 10 10 10 10 10 10 10 10 10 10	10 10 10 10 10 10 10 10 10 10 10	10 10 10 10 10 10 10 10 10 10 10	7
B					0

BABE I'M GONNA LEAVE YOU

Words and Music by
ANNE BREDON, JIMMY PAGE
and ROBERT PLANT

Moderately slow (*half-time feel*) ♩ = 138

Intro:

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It features three staves: a vocal line, an acoustic guitar line, and a bass line. The key signature is A minor (Am) and the time signature is 4/4. The guitar part is marked "Acous. Gtr. 1" and includes a dynamic marking of *mp* (mezzo-piano). The instruction "let arpeggiated figures ring throughout" is written below the guitar staff. The bass line is labeled "T A B" and uses fret numbers to indicate the notes.

Vocal Line:

Am Am7/G

Acous. Gtr. 1

mp let arpeggiated figures ring throughout

T A B

The image displays a musical score for the song "The Wind" by The Beatles. It includes a guitar part with a key signature of one sharp (F#) and a 4/4 time signature. The guitar part is written in standard notation with a treble clef and includes a TAB system below it. The TAB system uses numbers 0-3 to indicate fret positions. The bass part is written in standard notation with a bass clef. The score is divided into three measures, each with a chord symbol above the guitar staff: D/F# (Measure 1), D7/F# (Measure 2), and F (Measure 3). The guitar part features a melodic line with eighth and sixteenth notes, and the bass part provides a steady accompaniment with eighth and sixteenth notes. The TAB system is aligned with the guitar staff, showing the fret positions for each note.

Am7/G D/F# D7/F# F E

3 0 2 0 2 0 0 2 1 3 2 1 0

3 3 2 2 1 0

Verse 1:

9 Am7 Am7/G D/F# D7/F# F E

Babe, ba - by, ba - by, I've

Rhy. Fig. 1

TAB

3 0 3 0 1 3 2 1 3 2 1 0

13 Am7 Am7/G D/F# D7/F# F E

gon - na leave you. I said,

accel.

TAB

3 0 3 0 1 3 2 1 3 2 1 0

17 Am7 Am7/G D/F# D7/F# F E

ba - by. you know I'm

TAB

3 0 3 0 1 3 2 1 3 2 1 0

21 Am7 Am7/G D/F# D7/F# F E

gon - na leave you. I'll

TAB

3 0 3 0 1 3 2 1 3 2 1 0

36 Am7 Dm(9)/A P.M.

TAB

39 Am7 Dm(9)/A To Coda I & II P.M.

TAB

w/Rhy. Fig. 1 (Acous. Gtr. 1)

41 Am Am7/G D7/F# F E

Ba - ba, ba, ba, ba, ba, ba - by, mmm, ba - by,

45 Am7 Am7/G D/F# D7/F# F E

I wan - na leave you. I ain't jok - ing, wom-an, I've got to

Am7/G D7/F# F

ram ble. Oh yeah.

Am7/G w/Fill 1 (Acous. Gtr. 2) D/F# D7/F#

Ba - by, ba - by, I've a - real - ly,

E F6 F E7 E

ly got to ram - ble

F E7 E

5:4

it can hear it call - ing me the way it

Am Am7/G

ed to do.

D/F# F E D.S. al Coda I

I can hear it call - ing me back home.

Fill 1
Acous. Gtr. 2

TAB

7 10 12 9 7 8 10 12 8 10 8 7 8 7 8 7 5

⊕ *Coda I*

w/Fill 2 (Slide Gtr.)

65

A5(9) Am7(no3rd) Dsus/A Dm/A

mp
let ring throughout

mp
let ring throughout

TAB

67

A5(9) Am7(no3rd) Dsus/A Dm/A A5(9) Am7(no3rd)

TAB

Fill 2
Slide Gtr. (with backwards echo)

slow even gliss.

> < even gliss.

TAB

Riff A Dm/A A5(9) Am7(no3rd) Dsus/A Dm/A

Tablature for strings I, A, and B is provided for measures 1 through 4.

Vocal ad lib. on D.S.
w/Riff A (Elec. Gtr. 2) 4 times

Vocal Am7/G D7/F#

Ba by, e - mon, Come what may, Babe! ev'ry day.

Acous. Gtr. 1

Tablature for strings I, A, and B is provided for measures 1 through 4.

Elec. Gtr. 1

Tablature for strings I, A, and B is provided for measures 1 through 4.

Elec. Gtr. 2
Riff A

Tablature for strings T, A, and B is provided for measures 1 through 4.

Elec. Gtr. 3
Fill 4

Tablature for strings T, A, and B is provided for the fill.

To Coda III Φ

76

Fmaj7 E Am Am7/G D7/F# Fmaj7 E

I'm gon-na leave you, girl... Oh,_____

TAB

0 0 0 0 0 0 3 3 3 0 3 3 0 2 2 0 2 2 0 0 0

1 1 0 3 1 1 0 1 1 1 1 1 0 1 1 0 0

2 2 3 2 2 2 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2

3 3 3 3 3 3 2 2 2 2 2 2 0 3 3 2 2 2 0 0

1 0 0 0 0 0 3 3 3 3 3 2 2 2 2 2 0 3 3 2 2 0

81

Am Am7/G D7/F# Fmaj7 E

ba - by. you know, I've real-ly

TAB

0 0 0 0 3 0 0 3 3 3 0 3 3 0 2 2 0 2 2 0 0 0

1 3 1 3 1 1 3 3 3 3 1 3 3 1 1 1 0 1 1 1 0 0

2 2

3 3

0 5 5 0 5 5 0 5 5 5 5 5 5 4 4 4 4 3 3 2 2 0

To Coda IV

Am Am7/G D9/F# D7/F# Fmaj7 E

got to leave ____ ya. ____ Oh,

TAB

0 0 0 0 0 3 3 3 0 3 3 0 2 2 0 2 2 0 0 0 0 0
 1
 2
 3

7 7 7 7 5 5 5 5 4 4 4 4 3 3 2 2
 0 5 5 0 5 5 0 3 3 0 3 3 0 2 2 0 2 2 0 1 1 0 0 0

D.S. al Coda II

w/Riff B (Elec. Gtr. 3)

E F

E

D E

F

E

I ____ can hear it call - ing me. ____ I said, don't you hear it ____ call - ing ____ me the way ____ it

TAB

0 1 1 1 1 1 9 9 9 7 9 9 2 2 2 2 2 2 0 1 1 0 1 1
 1 1 1 1 1 1 7 7 7 7 7 7 3 3 3 3 3 3 0 2 2 0 2 2
 2 3 3 3 3 3 9 9 9 7 9 9 3 3 3 3 3 3 0 2 2 0 2 2
 3 3 3 3 3 3 7 7 7 5 7 7 3 3 3 3 3 3 0 0 0 0 0 0

2 3 3 3 3 2 2 2 2 2 2 3 3 3 3 2 2 2 2 2 2
 0 1 1 0 1 1 0 0 0 0 0 0 1 1 0 1 1 0 0 0 0 0

Elec. Gtr. 3

Riff B

w/slide

TAB

10 9 10 9
 10 9 10 9
 10 9 10 9

⊕ *Coda II*

[illegible]

Am7/G D/F# D7/F# F E

you, babe... But I got to go a-way from this place.

Am7 G6 G7 D(9)/F# D/F# F E

I got-ta quit you, yeah. Oh...

Am Am7/G D7/F# F E

ba - by, ba - by, ba - by, ba - by.

w/Fill 4 (Elec. Gtr. 3)

w/Fill 4 (Elec. Gtr. 3)

Am Am7/G D7/F# Fmaj7 E

117

ba - by, ba - by, ba - by, oh.

TAB

0 0 0 0 0 0 3 3 3 0 3 3 0 2 2 0 2 2 0 0 0 0

1 1 1 0 1 1 1 1 1 1 1 1 2 1 1 2 1 1 1 1 1 1

2 2 2 0 2 2 0 0 0 0 0 0 2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 2 2 2 2 2 2 1 0 0 0

w/Fill 4 (Elec. Gtr. 3)

Am Am7/G D7/F# Fmaj7 E

121

Don't you hear it call - ing me?

TAB

0 0 0 0 0 0 3 3 3 0 3 3 0 2 2 0 2 2 0 0 0 0

1 1 1 0 1 1 1 1 1 1 1 1 2 1 1 2 1 1 1 1 1 1

2 2 2 0 2 2 0 0 0 0 0 0 2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 2 2 2 2 2 2 1 0 0 0

Am 125 Am7/G D7/F# E

Oh, wom - an.

Elec. Gtr. 1

TAB

5 (5)

TAB

0 2 2 0 2 2 1 3 2 0 3 2 0 1 2 0 2 1 0 2 1 3 2 1 0

Am7 129 F/A G7 G6 D(9)/F# D/F# Fmaj7 E

Ah, wom-an, I know, I know, Feels

8va

w/slide

TAB

17 17 15 15 17 (17) 10 10 10 10 10

TAB

2 1 3 2 1 1 0 0 1 0 0 0 0 4 2 4 2 3 0 0 3 2 2 1 0

Am7 F/A G7 G6 D(9)/F# D/F# Fmaj7 E

133

good to have you back a - gain and I know_ that one day, ba - by, it's gon-na real - ly

(Alternate fingering)

D.S. al Coda III

Am7 F/A G6 G7 D(9)/F# D/F# F6 E

137

grow, yes, it is. We gon-na go walk-in' through the park ev - 'ry day.

Am Am7/G D/F# D7/F# F E

go a - way. oh.

Acous. Gtr. 2

3 rake 3 3 3 3 3

TAB

Acous. Gtr. 1

TAB

Am7 F/A G7 G6 D(9)/F# D/F# Fmaj7 E

That's

TAB

Am7 F/A G7 C6 D(9)/F# D/F# Fmaj7 E

when it's call-ing me. It was real-ly

TAB

Coda IV

Free time

161 F E7

That's when it's call - ing me.

TAB

E

I said that's when it's call - ing me. back home.

on cue

snap

TAB

Slowly V/C# Cm6 Bm7 Bbmaj7 Am(9) Faster

mp let ring throughout ritard. poco a poco

TAB

170

TAB

WHOLE LOTTA LOVE

Words and Music by
JIMMY PAGE, ROBERT PLANT,
JOHN PAUL JONES, JOHN BONHAM
and WILLIE DIXON

Moderately $\bullet = 92$

Intro:

Elec. Gtr. 1 (w/dist.)

135

Drum Solo 1 (with solo)

The musical notation for "Drum Solo 1 (with solo)" consists of a single staff with a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The melody begins with a quarter rest followed by eighth notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134,

3

You need

TAB

9 7 0 0 0 9 7 0 0 0 9 7 0 0 0 9 7 0 0 0 9 7 0 0 0 9 7 5 7 5 7 5

Verse 1:

cool ing, um, ba by, I'm not fool ing, I'm gon na

Rhy. Fig. 1
simple

P.M. P.M. P.M. P.M. P.M.

TAB

9 7 0 0 0 9 7 0 0 0 9 7 5 5-7 5 7 5 9 7 0 0 0 9 7 0 0 0 9 7 5 5-7 5 7 5

w/Rhy. Fig. 1 (*Elec. Gtr. 1*) 6 times

7
send you back to school - ing.

Way down in side, uh, hon - ey, you need it.

I'm gon - na give you my love. I'm gon - na give you my love.

Chorus:
w/Fill 1 (Elec. Gtr. 2) 4 times
E

Oh! Wan - na whole lot - ta love. Wan - na whole lot - ta love.

P.M. P.M. P.M. P.M.

TAB

9 9 7 7 7 7 9 9 7 7 7 7 9 9 7 7 7 7 9 9 7 7 7 7

0 0 0 0 7 7 5 5 5 5 0 0 7 7 5 5 5 5 0 0 7 7 5 5 5 5

D E D

Wan - na whole lot - ta love. Wan - na whole lot - ta love.

P.M. P.M. P.M. P.M.

TAB

9 9 7 7 7 7 9 9 7 7 7 7 9 9 7 7 7 7 9 9 7 7 7 7

0 0 0 0 7 7 5 5 5 5 0 0 7 7 5 5 5 5 0 0 7 7 5 5 5 5

Fill 1

mf Slow, even gliss
Slide guitar with backwards echo

TAB

9 9

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is in treble clef with a key signature of three sharps (F#, C#, G#). It features a guitar part with a "P.M." (Palm Mute) instruction and a corresponding guitar tablature below. The tablature uses numbers 7, 9, and 5 to indicate fret positions. The music is in 4/4 time and consists of 16 measures.

Chorus:**w/Fill 1 (Elec. Gtr. 2) 3 times**

E

D

E

D

Wan - na whole lot - ta love.____

Wan - na whole lot - ta love.____

P.M. -----

P.M. -----

w/Fill 2 (Elec. Gtr. 2)

E

D

E5

Wan - na whole lot - ta love.____

P.M. -----

37

(Vocal, Guitar with Theremin, percussion effects)

37

TAB

Fill 2**Elec. Gtr. 2***Slow, even gliss.**Slide gtr. with backwards echo*

TAB

9

E5



Elec. Gtr. 1

Elec. Gtr. 3 (w/dist.)

72

f

14 12 12 15 12 15 14 12 14 12 14

1/2

14 2 4 3 4 2 0 2 0 0 2 0 2 0 2 0 2 0

74

hold bend

grad. bend and release

14 12 12 15 15 15 15

17 20 (20) 17 18 20 17

0

Cont. in notation

76

(8va)

8va

17 19 19 18 17 20 17 21 17 17 19 19 19 19 19 17

You been_

78

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7

Verse 3:

w/Rhy. Fig. 1 (Elec. Gtr. 1) 10 times

78

cool - ing, and, ba - by, I've been drool - ing.

80

All the good times, ba - by, I been mis - us - ing.

82

Uh, way, way down in - side, I'm gon-na give you my love.

84

I'm gon-na give you ev - 'ry inch of my love. I'm gon-na give you my love.

86

Hey! Al - right, let's go!

Chorus:

w/Fill 1 (Elec. Gtr. 2) 3 times

88

Wan - na whole lot - ta love.

90

P.M. - P.M. - P.M. - P.M. -

92

Wan - na whole lot - ta love.

90 E D E D

Wan-na whole lot - ta love. Wan-na whole lot - ta love.

P.M. P.M. P.M. P.M.

TAB

9 9 7 7 7 7 9 9 7 7 7 7 9 9 7 7 7 7

7 0 0 0 7 7 5 5 5 5 7 0 0 0 7 7 5 5 5 5

92 E

Way down in

Guitar tacet

TAB

94 E A

side, wom-an, you need it,

on cue

TAB

9 9 9 9 2 2

7 7 7 7 2 0

98 a tempo

love! (Drum fill)

TAB

5 7 5 7 5

15

Ma, ma, ma, ma!

P.M. P.M. P.M. P.M.

ma, ma, ma, ma! Whoa!

Rhy. Fig. 2 end Rhy. Fig. 2

P.M. P.M. P.M. P.M. P.M.

w/Rhy. Fig. 2 (Elec. Gtr. 1) 3 times

Shake for me, girl.

I wan-na be your back door man! Hey! Oh! Hey! Oh!

Hey! Oh! Oh!

P.M. P.M. P.M. P.M. P.M.

w/Rhy. Fig. 2 (Elec. Gtr. 1) until fade

113

Ho!

P.M. - - - - P.M. - - - -

TAB 7 0 0 0 9 7 0 0 0 9 7 5/7 6 0 12

115 E5

Oh! Oh! Oh! Whoa, ma, ma head!

(With echo repeats)

117

Keep it cool - ing, ba - by!

119

Uh, keep it cool - ing, ba - by!

121

Uh, keep it cool - ing, ba - by!

Uh! Ah!

123

Ha! Ha! Ho! Oh!

Fade out

RAMBLE ON

Words and Music by
JIMMY PAGE and ROBERT PLANT

Moderately ♩ = 98

Intro:

E

A

Acons. Gtr.

Rhy. Fig. 1

TAB

0 0 0 0 0 0 0 0 0 0 5 5 5 5 5 5 0 0 0 0 0 0 3 2

9 9 9 9 0 0 0 0 0 0 5 5 5 5 5 5 5 5 5 5 5 5 2 2

9 9 9 9 7 7 7 7 9 0 6 7 7 7 7 7 7 7 6 6 6 6 4 2

0 0 0 0 0 0 0 0 0 0 7 7 7 7 7 7 7 7 7 7 7 7 7 7

*Unison E notes played
on 1st and 2nd strings.

E

A

even gliss.

TAB

0 5 3 2

2 9 9 9 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 5 3 2

2 9 9 9 7 7 7 7 9 9 7 7 7 7 7 7 7 7 6 6 6 6 2 2

0 0 0 0 0 0 0 0 0 0 7 7 7 7 7 7 7 7 7 7 7 7 7 7

E

A

TAB

0 5 3 2

2 9 9 9 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 5 3 2

2 9 9 9 7 7 7 7 9 9 7 7 7 7 7 7 7 7 6 6 6 6 2 2

0 0 0 0 0 0 0 0 0 0 7 7 7 7 7 7 7 7 7 7 7 7 7 7

E

A

end Rhy. Fig. 1

TAB

0 5 3 2

2 9 9 9 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 5 3 2

2 9 9 9 7 7 7 7 9 9 7 7 7 7 7 7 7 7 6 6 6 6 2 2

0 0 0 0 0 0 0 0 0 0 7 7 7 7 7 7 7 7 7 7 7 7 7 7

Verse 1:

Rhy. Fig. 1 (Acous. Gtr.) 2 times

9 E A E A

The leaves are fall - in' all a - round, (it's) time I was on my way._____

*Features ad lib. variations of basic figure.

13 E A E A

Thanks to you, I'm much o-bliged for such a plea-sant__ stay._____

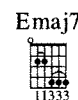
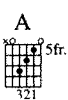
17 E A E A

But now it's time for me to go,_____ the au-tumn moon__ lights__ my way._____

21 E A E A

For now I smell the rain__ (and) with it pain, and it's head-ing my way._____

Pre-chorus:



Acous. Gtr.

25 *mf*

Ah,_____ some-times I grow so tir - ed but I_____

Elec. Gtr. 1 (fingerstyle)

Let ring throughout

TAB



Chorus:

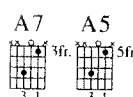


Rhy. Fig. 2

know one thing I got to do. Ram-ble on, and

Rhy. Fig. 3

6 (6) 0 6 4 0 2 1



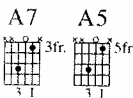
w/Rhy. Fig. 2 (Acous. Gtr.) 3 times

end Rhy. Fig. 2

now's the time, the time is now (to) sing my song. I'm go-ing

even gliss.

w/Rhy. Fig. 3 (Elec. Gtr. 1) 2 times



'round the world, I got to find my girl, on my way. I been this way ten years to the day.

end Rhy. Fig. 3

7 9 9 7 7 2 2 3
5 7 7 5 5 2 2 3

35

Ram-ble on. I got to find the queen of all my dreams.

Verse 2:

w/Rhy. Fig. 1 (Acous. Gtr.)

37

E A E A

Got no time for spread-ing roots, the time has come to be gone.

Elec. Gtr. 1

TAB

0

41

E A E A

(And) though our health we drank a thou-sand times, it's time to ram-ble on.

w/Rhy. Fig. 1 (Acous. Gtr.)

45

E A E A

mf

TAB

15 16 15 14 15 15 14 15 15 14 15 17 15 14 15 15 14 15 15 14 15 17

Elec. Gtr. 2
(w/dist.)

< mf

TAB

16 14 16 14 16 14 16 10 16 14 16 14 16 14 16 10

*Fade in feedback on fundamental

E A E A

15 14 15 15 14 15 15 14 15 17 15 14 15 15

16 14 16 14 16 14 16 18 16 14 16

w/Rhy. Fig. 2 (Acous. Gtr.) 4 times

E D A7 G5 D5 D Dsus

Ram-ble on. And now's the time, the time is now.

Elec. Gtr. 1

f

9 9 9 9 7 9 9 0 7 9 7 7 5 7 0 2 2 3

E D E A7 G5 D5 D Dsus

Sing my song. I'm go-ing 'round the world, I've got to find my girl,

f

9 9 9 9 7 9 9 0 7 9 7 7 5 7 0 2 2 3

57 E D E A7 G5 D5 D Dsus

on my way. I been this way ten years. to the day, I got - ta

TAB

9	9	9	9	7	9	(9)	0	7	9	7	7	5	0	2	2	3
9	9	9	9	7	9	(9)	0	7	9	7	7	5	0	2	2	3
0	0	0	0	5	7	(9)	0	5	7	7	5	5	0	2	2	3

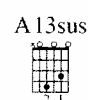
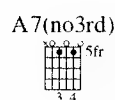
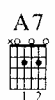
59 E D A7 G5 D5 D Dsus

ram-ble on. I got to find the queen of all my dreams.

TAB

9	9	9	9	7	9	(9)	0	7	9	7	7	5	0	2	2	3
9	9	9	9	7	9	(9)	0	7	9	7	7	5	0	2	2	3
0	0	0	0	5	7	(9)	0	5	7	7	5	5	0	2	2	3

Interlude:



Acous. Gtr.



61

(And) I'm tak - in' a

Elec. Gtr. 1

Elec. Gtr. 2 *f*

*div.

TAB

9	7	17	15	14/10	7	9	7	17	15	14/10	7	9	7	17	15	14/10	7	9	7	17	15	14/10	7	10	12	14/10	7	14/10	7	14/10		
17	15	14/10	7	16	14/9	17	15	14/10	7	16	14/9	17	15	14/10	7	16	14/9	17	15	14/10	7	16	14/9	17	15	14/10	7	16	14/9	17	15	14/10
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	

*Two Guitars notated with opposite stemming.
Downstems notated to right of / in TAB when necessary.

A7 A13sus

A7(no3rd)

A13sus

Cont. rhy. simile

ride....

Verse 3:

w/Rhy. Fig. 1 (Acous. Gtr.)

E

A

E

Mine's a tale that can't be told,

my free-dom, I hold dear.

B

12/9

Elec. Gtr. 3 (clean-tone)

*mf**Let ring*

A

E

A

How years a-go in days of old when mag-ic filled the

Let ring

Pre-chorus:

Emaj7



F#m7



G#m7



A



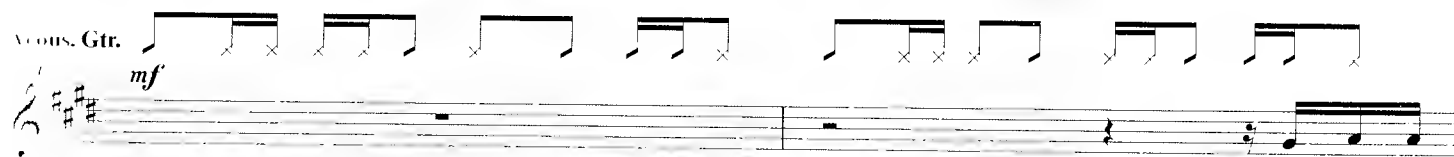
A/C#



E



Acous. Gtr.

mf

And there ain't

*Fingerstyle. Let arpeggio figures ring**mf*

Emaj7

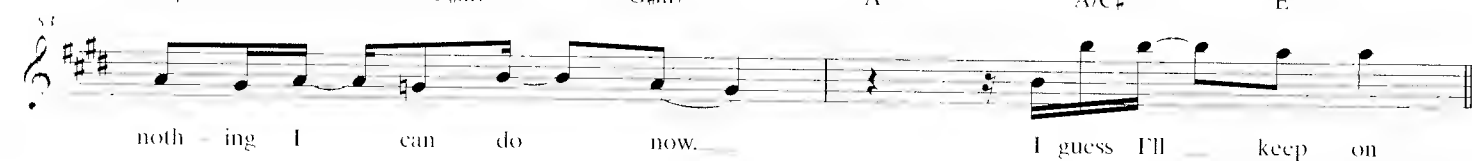
F#m7

G#m7

A

A/C#

E



noth - ing I can do now. I guess I'll keep on

*Chorus:**w/Rhy. Figs. 2 & 3 (Acous. Gtr. & Elec. Gtr. 1) 12 times*

E

D

E

A7

G5

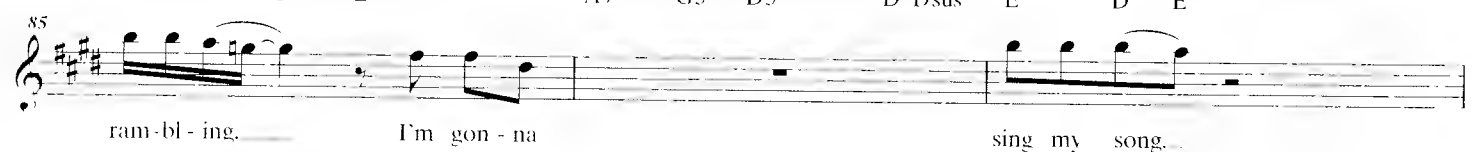
D5

D Dsus

E

D

E



ram-bl - ing. I'm gon - na sing my song.



ram-bl - ing. ssh - yeah, yeah, yeah, yeah, I'm got - ta find my

88 A7 G5 D Dsus E D E A7 G5 D5 D Dsus

I'm gon-na ram - ble on. _____

ba-by. Ram-ble on, _____ sing my song. _____ Gon-na work my way, _____ go-ing 'round the world, _____ ba-

91 E D E A7 G5 D5 D Dsus E D E A7 G5 D5 D Dsus

Ram-ble on, _____ yeah. Ah doo doo _ doo _ doo doo, my ba - by. Ah doo doo _ doo _ doo doo doo

- by, ba - ba-by, ba - by, _____ oh, no, no, no, no, no, ba-by. I can't

95 E D E A7 G7 D5 D Dsus

doo doo doo _ doo doo doo doo doo doo doo. Yeah, _____ I got to

stop this feel - ing in my heart. _____ Ba-by, when I think a-bout when we _____ get to part. _____

97 E D E A7 G7 D5 D Dsus

keep search - ing for my ba - by, _____ yeah. I

Ba - by, ba - by, ba - by, ba - by, ba - by, ba - by, by, _____ by, by, _____ by, by, _____

99 E D E A7 G5 D5 D Dsus E D E *Fade out*

got-ta keep _ search-ing for my ba - by. _____ Share. Yeah yeah ah yeah _ ah yeah.

by. My _____ my my my my my my _____ ba - by. _____ My...

HEARTBREAKER

Moderately ♩ = 98

Words and Music by
JIMMY PAGE, ROBERT PLANT,
JOHN PAUL JONES and JOHN BONHAM

Intro:

N.C.
(A5)

Elec. Gtr. 1

Play 3 times (B5)

First system of the Intro, featuring a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The music is marked with a forte *f* dynamic and includes a 14-measure rest. Below the staff is a guitar tablature line with fret numbers: 3, 0, 3, 0, 1, 2, 3, 0, 0, 0, 0, 3, 0, 1, 2, 3, 2, 5, 2, 3, 4, 5.

Second system of the Intro, continuing the treble clef staff and guitar tablature. The tablature includes fret numbers: 2, 2, 2, 2, 5, 2, 3, 4, 5, 0, 3, 0, 1, 2, 3, 0, 0, 0, 0, 3, 0, 1, 2, 3.

Verse 1:

A5

D

A

First system of Verse 1, featuring a treble clef staff with a key signature of two sharps. The lyrics are: "Hey, fel - las, have you heard the news? You know that An - nie's back in town. It".

Second system of Verse 1, featuring a treble clef staff with a key signature of two sharps. The lyrics are: "won't take long, just watch and see all the fel - las lay their mon - ey down. Her".

Third system of Verse 1, featuring a treble clef staff with a key signature of two sharps. The lyrics are: "won't take long, just watch and see all the fel - las lay their mon - ey down. Her".

11

D A

style is new but the face's the same as it was so long a - go. But

TAB

13

D A D

from her eyes, a dif - f'rent smile, like that of the one who knows.

TAB

15

A D A D A N.C. (A5)

TAB

18

(B5)

TAB

21 (A5)

Well,

TAB

2	2	2	2	5	2	3	4	5	0	3	0	1	2	0	0	0	0	3	0	1	2	3
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Verse 2:

24 A5 D A

it's been ten years and may-be more since I first set eyes on you. The

mf

TAB

2	2	0	7	7	5	5	6	7	7
---	---	---	---	---	---	---	---	---	---

26 D A D

best years of my life gone by, here I am a-lone and blue. Some peo-ple cry and some peo-ple die by

TAB

7	7	5	5	6	7	7	7	7	5
---	---	---	---	---	---	---	---	---	---

29 A D

the wick-ed ways of love. But I'll just keep on roll-ing a-long with the

TAB

5	6	7	7	7	7	5
---	---	---	---	---	---	---

D A D A D A

31

grace from the Lord a - bove.

f

TAB

(C5)
N.C.

33

Peo - ple talk - ing all a - round 'bout the way you left me flat.

1/4

TAB

35

I don't care what the peo - ple say, I know where their jive is at.

1/4

TAB

(D5)

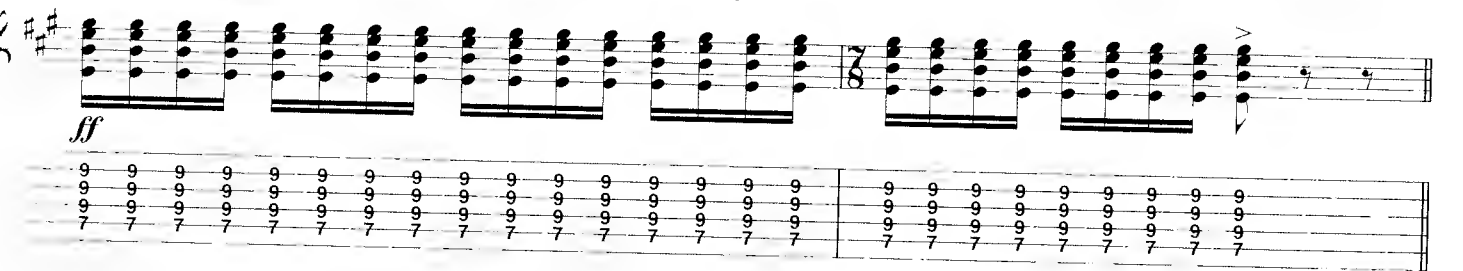
37

One thing I do have on my mind, if you could clar - i - fy, please do. It's the

1/4

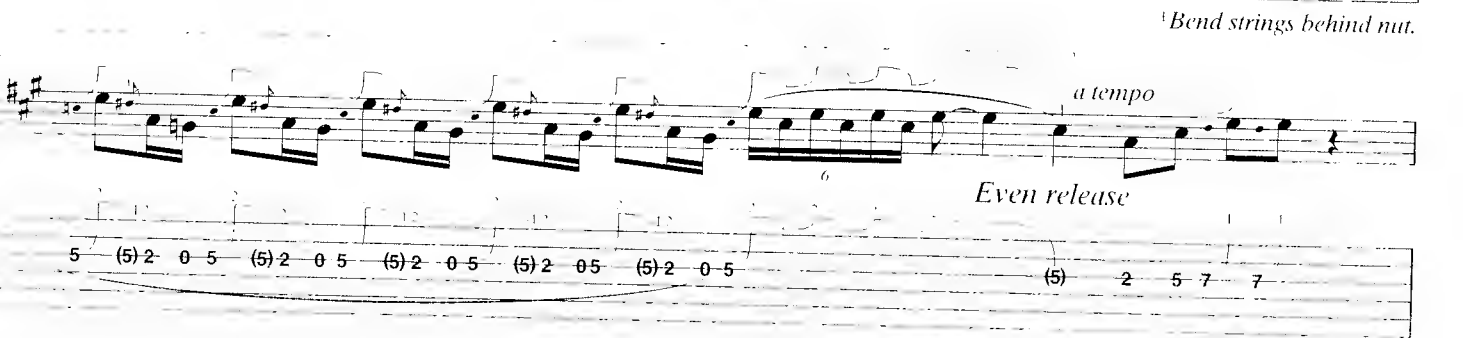
TAB

13)



Guitar Solo 1:

Freetime



*Bend strings behind nut.

a tempo

Even release

49

3 3 6 6 6 6 6 7

TAB

0 5 5 7 5 5 0 5 5 5 5 5 0 5 7 7 5 0 5 5 0 5 7 5 7 8 0 5 7 5 7 5 0 5 7 5

[illegible]

51

accel.

T
A
B

4 5 4 7 4 5 4 7 0 0 4 3 5 3 4 0 2 4 2 4 2 2 4 6 6 5 5 6 5

52

TAB

With double-time feel

A7

Elec. Gtr. 1

Play 3 times

Staff 1: Musical notation for Elec. Gtr. 1, A7, double-time feel. Includes a *f* dynamic marking.

Staff 2: TAB notation for Elec. Gtr. 1, corresponding to the musical staff above.

Elec. Gtr. 2

Rhy. Fig. 1

Staff 1: Musical notation for Elec. Gtr. 2, Rhy. Fig. 1. Includes a *f* dynamic marking.

Staff 2: TAB notation for Elec. Gtr. 2, corresponding to the musical staff above.

w/Rhy. Fig. 1 (Elec. Gtr. 2)

Am7

A13sus

Am7

A6

Elec. Gtr. 1

Staff 1: Musical notation for Elec. Gtr. 1, w/Rhy. Fig. 1. Includes a *mf* dynamic marking.

Staff 2: TAB notation for Elec. Gtr. 1, corresponding to the musical staff above.

Elec. Gtr. 3

mf

Staff 1: Musical notation for Elec. Gtr. 3.

Staff 2: TAB notation for Elec. Gtr. 3, corresponding to the musical staff above.

Guitar Solo 2:

w/Rhy. Fig. 2 (Elec. Gtr. 2)

(A)

Staff 1: Musical notation for Guitar Solo 2, w/Rhy. Fig. 2. Includes a *f* dynamic marking.

Staff 2: TAB notation for Guitar Solo 2, corresponding to the musical staff above.

Staff 1: Musical notation for Guitar Solo 2, w/Rhy. Fig. 2. Includes a *mf* dynamic marking.

Staff 2: TAB notation for Guitar Solo 2, corresponding to the musical staff above.

62

Hold bend

TAB 10 10 10 10 10 (10) 8 11 10 12 12 12 (12) 12 (12) 12 12 12 10 13 10 13

TAB 0 3 4 (4) 4 5 2 4 2 3 (3) 4 (4) 4 5 2 4 2

64

TAB 10 13 10 10 13 10 13 10 10 13 10 13 10 10 13 10 12 10 10 13 10 12 10 10 13 10 12 10 10

TAB 0 3 4 (4) 4 5 2 4 2 3 (3) 4 (4) 4 5 2 4 2

66

Hold bend

TAB 13 13 10 12 13 10 12 10 13 12 13 13 10 12 13 10 7 5 5

TAB 5 3 4 (4) 4 5 2 4 2 4 (4) 4 4 4 4 5 2 4 2

The image displays a musical score for the song "The Wind" by The Beatles. It includes a guitar staff with a treble clef and a key signature of three sharps (F#, C#, G#). The guitar part features a melodic line with various fret numbers and a bass line with a double bass clef. Chord diagrams for A, G, C, and F are shown above the guitar staff. The bass staff includes a treble clef and a key signature of three sharps, with a melodic line and a bass line. Chord diagrams for A, G, C, and F are shown above the bass staff. The score is divided into two systems, each with a guitar staff and a bass staff. The guitar staff includes a treble clef and a key signature of three sharps, while the bass staff includes a double bass clef and a key signature of three sharps. The score is divided into two systems, each with a guitar staff and a bass staff. The guitar staff includes a treble clef and a key signature of three sharps, while the bass staff includes a double bass clef and a key signature of three sharps.

[illegible][illegible]

74 A D A

Work so hard, I could - n't un-wind, _ get some mon-ey saved. A-buse my love a thou - sand times, _

T 5 5 7 5
A 6 6 7 6
B 7 7 7 7

77 D A D

how-ev - er hard I've tried. _ Heart-break - er, your time _ has come, can't take your e - vil way.

T 7 5 7
A 7 6 7
B 5 7 5

80 A D A D A D A D A D A

Go a - way, _ a-heart-break - er. _ Ah. _

T 5 7 5 7 5 7 5 7 5 7 5 7
A 6 7 6 7 6 7 6 7 6 7 6 7
B 7 5 7 5 7 5 7 5 7 5 7 5

84 N.C. (A5)

Heart - break - er! Heart - break - er! Heart!

T 2 2 2 2 2 2 2 2 2 2 2 2
A 0 0 0 0 0 0 0 0 0 0 0 0
B 0 3 0 1 2 3 0 0 0 0 3 0

IMMIGRANT SONG

Words and Music by
JIMMY PAGE and ROBERT PLANT

Moderately ♩ = 112

Intro:

*N.C.

Elec. Gtr. 1

mf

TAB

*Note: All chord names reflect composite guitar harmonies.

Ah. _____ Ah. _____

TAB

Asus2
10 6 7 2fr.
11 4

**Elec. Gtr. 2

7

We

f

TAB

**With amplifier vibrato set to 16th-note pulse.

Verse 1:



Elec. Gtr. 2

9

come from the land of the ice and snow, from the mid - night sun where the hot springs blow. —

Elec. Gtr. 1

f

TAB

0	0	0	0	0	0	0	0	0	0
4	4	4	4	4	4	4	4	4	4
2	2	2	2	2	2	2	2	2	2



11

— The ham-mer of — the gods, will drive our ships to new — lands, — to

mf

TAB

4	4	4	4	4	4	4	4	4	4
2	2	2	2	2	2	2	2	2	2

**Muted scratch/strum-roughly parallels the bass part.



15

fight the horde — and sing and cry, — "Val - hal - la, I am

f

TAB

4	4	4	4	4	4	4	4	4	4
2	2	2	2	2	2	2	2	2	2

23 ^C

our on - ly goal will be the west - ern shore.

*div.**

**Overdub*

Interlude:

$$F\#(2)$$

Elec. Gtr. 2 cont. simile

[illegible]

A5

The musical score consists of three staves. The top staff is a vocal melody in treble clef with a key signature of two sharps (F# and C#). It begins at measure 28 with a whole note F#4, followed by rests, then eighth notes G#4 and A5 tied across measures, and ends with a quarter rest. Below the staff are the lyrics "Ah..." and "We". The middle staff is a guitar accompaniment in treble clef, featuring a continuous eighth-note pattern starting from D4 and ascending stepwise through E4, F#4, G#4, A5, B5, and ending with a double bar line. The bottom staff is a guitar tablature corresponding to the middle staff, showing fret numbers 0, 2, and 4. A dynamic marking *f* appears at the end of the guitar part.

28

Ah... We

TAB

f

A

B

43

On we sweep with thresh - ing oar,_____

Elec. Gtr. 1

f

TAB

0	0	0	0	0	0	0	0	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
2	2	2	2	2	2	2	2	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
2	2	2	2	2	2	2	2	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
0	0	0	0	0	0	0	0	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

Elec. Gtr. 2

p

TAB

x	x	x	x	5	5	5	5	x	x	x	x	7	7	7	7	x	x	x	x	7	7	7	7
x	x	x	x	5	5	5	5	x	x	x	x	7	7	7	7	x	x	x	x	7	7	7	7
x	x	x	x	7	7	7	7	x	x	x	x	9	9	9	9	x	x	x	x	9	9	9	9

C

45

our on - ly goal will be the west - ern shore._____

TAB

5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5

TAB

5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5

*Additional Guitar in unison with original (w/dist.)

F#(2)

Flec. Gtr. 2 cont. simile



56 C9 F#(2) C9

Ooh. Ooh. Ooh. Ooh.

TAB

59 F# C9 F# C9 F# C9

Ah. Ooh. Ooh.

mf

TAB

62 F# C9 F# C9 F# C9

Ooh. Ooh. Ooh. Ooh.

TAB

65 F# C9 F# C9

Ooh. Ooh. Ooh.

TAB

SINCE I'VE BEEN LOVING YOU

Slow blues $\text{♩} = 42$

Words and Music by
JIMMY PAGE, ROBERT PLANT
and JOHN PAUL JONES

Intro:

Cm

Fm

Gtr. 1: *

mp

Cm

Eb

P.M.

Fm7

Cm7

9 Gm7 Ab Fm

Oww!

f

TAB

11 Cm/Eb G/D Cm Eb D7 Dbmaj7

TAB

Verse 1:
13 Cm7 Fm7

Work-ing from sev - en_____ to e - lev - en ev - 'ry night,...

mp

TAB

15 Cm7

real-ly makes life a drag,_____ (I don't think that's right.____)

TAB

Fm7

17

I've real-ly been the best, the best of fools,___ I did what I could, yeah.

TAB

6 5 5 1 3 4 4 3 1 3 1 3 1 3 1 3 5

3 5 6 6 5 3 5 3 3 3 5 3 5

Cm7

19

'Cause I love you, ba - by, how I love you, dar - ling, how I love you, ba - by,

TAB

5 5 7 0 7 5 8

20

ma - ma, love you, girl, lit - tle girl.

TAB

5 7 8 6 7 6 0 5 0 6 6 8 6 0 6 0 5 5 0 5 0 7 8 5 8

Gm7

Ab

Fm

21

But, ba - by, since I've been lov - ing you, yeah,___ I'm a-bout to lose___ my wor-ried

f let ring

TAB

3 3 3 5 5 6 8 6 5 3 5 3 5 3 3 4 6 4 3 1 3 1 3

*Add fuzztone.

23 Cm/E \flat G7/D Cm E \flat D7 D \flat maj7

mind, — oh yeah.

TAB

5 4 5 3 4 5 5 (5) 5 3 5 5 (5)

6 5 6 5 4 5 5 4 5 5 (5)

Verse 2:

Cm7

25

Ev - 'ry - bod - y try'n' to tell me.

mp let ring

TAB

3 5 5 4 5 5 3 5 3 4 5 4 5 3 5 4 5

3 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Fm

26

that you didn't mean me no good, —

TAB

4 6 4 4 6 6 3 6 3 1 1 1 1

3 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Cm7

27

I've been try - ing, Lord, let me

TAB

0 4 5 5 3 5 5 3 5 4 5 4 5 3 5 3 5

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

*Fuzztone out.

28

tell, let me tell you I real-ly did the best I could...

TAB

5 4 5 5 3 5 3 5 5 4 5 5 5 5 3 5

29 Fm7

I've been, I've been work - ing from sev - en,

mp *p*

TAB

11 13 3 3 1 3 1 3 1 1 1 3 1 1 3

30

ah, to e - lev - en ev - 'ry night... I said it kind - a makes your

pp

TAB

1 0 0 1 3 3

31 Cm7

life a drag, drag, drag, drag, Lord, _____

mp

TAB

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

32

yeah_____ that ain't right_____ now, now.

f

TAB

5	4	5	4	5	4	5	4	5	4	5	4	5	4	5	4	5	4	5	4	5
6	5	6	5	6	5	6	5	6	5	6	5	6	5	6	5	6	5	6	5	6

33

Gm7 A \flat Fm

Since_____ I've been lov-ing you,_____ I'm a-bout to lose_____ my wor-ried

f

TAB

5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6

35

Cm/E \flat G/D Cm E \flat 7 D7 D \flat maj7

mind. Watch out!

mp

TAB

5	4	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
6	5	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6

Gtr. 2

f

TAB

10	8	11	8	11	8	8	10	8	10	8
----	---	----	---	----	---	---	----	---	----	---

*Add fuzztone.

**Fuzztone out.

41 Fm7

mp

TAB

(8va)

F5

mp

TAB

[illegible]

43 Cm7

mf

TAB

5 5 5 4 4 4 3 3 3

5 4 3 5 4 3 5 4 3

5 4 3 5 4 3 5 4 3

5 4 3 5 4 3 5 4 3

5 4 3 5 4 3 5 4 3

44 Cm7

TAB: 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

45 Gm7 Ab Fm

TAB: 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

47 Eb G7/D Cm Eb7 D7 Dbmaj7

TAB: 5 4 5 5 5 5 5 5 5 5 5 5 5 5 5 5

*Fuzztone out.

Interlude:

49 Cm7 Fm7 Cm7

Said I've been cry - ing, yeah. Oh, my tears, they fell like rain. —

mf *mp* *f*

(8^{va})

Gtr. 2 out

TAB

5 5 3 5 3 5 5 3 5 3 5 3 1 3 3

13

52 Eb7

Don't you hear them, don't you hear them fall - ing,

Gtr. 1

TAB

8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

53 D7

don't you hear them, don't you hear them fall - ing?

TAB

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

*Downstrums. Add fuzztone

54 Cm7/Eb G7/D Cm Eb7 D7(#9) Dbmaj7

f

TAB

5 4 5 5 4 5 5 (5) 4 3 5 3 5 (5)

6 5 6 6 5 4 5 5 4

Verse 3:

Cm7

56

Do you re-mem-ber, ma-ma, when I knocked up-on your door, I said, you had the nerve...

mf let ring

TAB

8 8 10 10 10 8 11 11 10 8 8

10 10 10 8 8 8 8 10 8

Fm7

57

to tell me you did - n't want me no more, yeah...

TAB

1 1 1 1 3 3 1 1 4 4 1 4 1 1

3 3 3

Cm7

58

I o - pen my front door, I hear my back door slam, you know, I must have

TAB

6 8 8 10 10 8 8 11 10 8 8 8 10

10 10 10 10

C7

59

one of them new fan-gled, new fan-gled back door man, yeah, yeah, yeah, yeah, yeah.

TAB

Fm7

60

I've been a-work-ing from sev-en, sev-en, sev-en to e-

TAB

61

le - ven ev - 'ry night, it kind - a makes my life a drag, (a *

TAB

1 1 1 3 1 3 1 4 1 1 1 1 1

3 3 3 3 3 3 3 3 3

**Noted and lyrics in parentheses are whispered here.*

62 Cm7

drag,) a drag, drag, ah,_____

TAB

63

yeah, it makes a drag.

TAB

64 Gm7

Ba - by, since I've been lov - ing you,_____

f

TAB

65 Ab Fm

I'm a-bout to lose, I'm a-bout to lose,___ lose my wor - ried_

ff

TAB

Coda

Fm Eb G7/D Cm Eb7

Freely

Fade out

**Fuzztone out.*

Since I've Been Loving You - 14 - 14

ROCK AND ROLL

Words and Music by
JIMMY PAGE, ROBERT PLANT,
JOHN PAUL JONES and JOHN BONHAM

Heavy rock and roll, briskly ♩ = 170

Drum Intro:



A Intro:

A7

Intro guitar and bass notation. The guitar part (top staff) is in 4/4 time, key of A major, and features a series of eighth notes and quarter notes, with a forte (*f*) dynamic marking. The bass part (bottom staff) is in 4/4 time, key of A major, and features a series of eighth notes and quarter notes, with a forte (*f*) dynamic marking. The notation includes a treble clef for guitar and a bass clef for bass, with a key signature of two sharps (F# and C#).

Rhy. Fig. 1

Elec. Gtr. 2

Rhythm figure 1 guitar and bass notation. The guitar part (top staff) is in 4/4 time, key of A major, and features a series of eighth notes and quarter notes, with a mezzo-piano (*mp*) dynamic marking. The bass part (bottom staff) is in 4/4 time, key of A major, and features a series of eighth notes and quarter notes, with a mezzo-piano (*mp*) dynamic marking. The notation includes a treble clef for guitar and a bass clef for bass, with a key signature of two sharps (F# and C#).

D7

9

TAB

2	2	2	2	2	2	2	2
0	0	0	0	0	0	0	0

2 0 4 0 0 0 0 3

TAB

2	4	2	2	2	4	2	0
0	0	0	0	0	0	0	0

2 0 4 0 0 0 0 3

Elec. Gtr. 3

f

TAB

12	12	12	11
11	11	11	10

11 11 11 12

10 10 10 11

A7

E7

12

TAB

2	0	4	0	0	0	0	3
0	0	0	0	0	0	0	0

2 0 0 5 2 4 0 3

TAB

2	2	4	0	0	0	0	3
0	0	0	0	0	0	0	0

2 0 0 0 2 4 2 0

TAB

12	12	12	13
11	11	11	12

12 12 12 12

15 A7

1. It's *f*

end Rhy. Fig. 1

B Verses 1 & 2:

18 A7

been a long time since I rock and roll - ed. _____ It's
 been a long time since the book of love. _____ I

Elec. Gtrs. 1 & 2

mf

f

end Rhy. Fig. 2

*Let the 6th string ring.

2. It's

Elec. Gtr. 1

Elec. Gtr. 2

Elec. Gtr. 3

42. **A7**

time. Aww. _____

Elec. Gtr. 1

TAB

3 0 0 0 0 0 3 0 0 0 0 0 3 0 0 0 0 0 3 0 0 0 0 0

Elec. Gtr. 2

TAB

2 0 4 0 0 0 0 3 2 4 2 2 2 4 2 2 0 0 4 0 0 0 0 3 2 4 2 2 2 4 2

Elec. Gtr. 3

TAB

12 11 12 11 12 11 12 11 12 11 12 11

D Interlude:
w/Rhy. Fig. 1 (Elec. Gtrs. 1 & 2)

46. **A7**

Oh, _____ oh, _____

Elec. Gtr. 3

TAB

5 5 5 7 5 7 5 7 5 5 5 7 5 7 5

50. **D7** **A7** **E7**

TAB

7 5 5 7 5 7 5 7 5 5 5 7 5 7 7

72

(8va)

1/4

1/4

1/2

TAB

15 15 15 13 15 12 13 14 8 5 7 8 5 7 6 5 7 5 8 5 5 7 5 7 (7)

78 A7

The musical score is for a song titled "Oh, it". It is written for guitar, bass, and drums. The key signature is A major (two sharps: F# and C#). The guitar part (top staff) features a melodic line with a 1/4 note pickup at the start of the second measure. The bass part (second staff) provides a rhythmic accompaniment with a 1/4 note pickup at the start of the second measure. The drum part (third staff) includes a bass drum line and a snare line. The guitar part (bottom staff) includes a 1/4 note pickup at the start of the second measure. The bass part (bottom staff) includes a 1/4 note pickup at the start of the second measure. The drum part (bottom staff) includes a bass drum line and a snare line. The lyrics "Oh, it" are written below the guitar staff.

Oh, it

F Verse 3:
w/Rhy. Fig. 2 (Elec. Gtrs. 1 & 2)

A7

82 seems so long since we walked in the moon - light, _____

86 mak - ing vows, that just could - n't work right. Ha - ha, yeah.

D7

90 O - pen your arms, o - pen your arms, o - pen your arms. Ba - by, let love come

A7

94 runn - ing in. Yes, It's

E5

D5

98 been a long time, been a long time, been a long lone - ly, lone - ly, lone - ly, lone - ly, lone - ly

102 A7

time.

Elec. Gtrs. 1 & 2

1/4 1/4

TAB 2 2 5 2 4 3 2 4 2 2 2 2 2 2 2 2 5 2 4 3 2 4 2 2 2 2 2 2

Elec. Gtr. 3

f

TAB 12 12 12 12 12 12 12 12 12 12 12 13 13 11 11 11 11 11 11 11 11 12 12

110

D7(A7)

A7

yeah, hey, yeah, hey.

TAB

2 2 5 2 4 3 2 2

0 / 4 0 0 0 0 3 0 0

11 11 12

10 10 10

12 12

11 11

[illegible]

7 5 6 7 7 5 5 7 5 7 7 5 7 5 7 7 5 2 0

A5

Heh, hey, ba - by, when you walk that way... watch your hon-ey drip, can't keep a - way...

f

2 0

25 7 5 6 7 7 5 5 7 5 7 7 5 7 5 7 7 5 2 0

29 2 0 7 5 6 7 7 5 6 7 7 5 6 7 7 5 7 5 6 7 7 5 7

33 7 5 6 7 5 7 5 6 7 7 5 7 7 5 7 5 7 7 5 7 5 7 7 5 2 0

Chorus:

Chorus.

37

Ah____ yeah, ah____ yeah, ah,____ ah,____ ah,____

ff

Elec. Gtrs. 1 & 2

ff

TAB

Elec. Gtr. 3

ff

TAB

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in four systems, each containing a vocal line, a guitar line, and a bass line. The key signature is D major (two sharps), and the time signature is 4/4.

Vocal Line: The vocal melody is written in a treble clef. It begins with a measure of whole rest, followed by the lyrics "ah yeah, ah yeah, ah, ah, ah." The notes are primarily half notes and whole notes, with some ties. Chord symbols A5, C5, and A5 are placed above the vocal line at various points.

Guitar Line: The guitar part is written in a treble clef. It features a complex, melodic line with many beamed sixteenth and thirty-second notes, creating a shimmering, arpeggiated effect. The line includes various musical ornaments like grace notes and slurs.

Bass Line: The bass part is written in a bass clef. It consists of a steady, rhythmic pattern of eighth and sixteenth notes, providing a solid foundation for the other parts. It includes some triplets and slurs.

Chord Symbols: The chord symbols A5, C5, and A5 are placed above the vocal line, indicating the harmonic structure of the song.

Verses 2 & 4:

A5

N.C.

45

2. I got to roll, can't stand still, _ got a flam - ing heart, _ can't get my fill.

4. See additional lyrics

f *ff*

TAB 2 0 2 0 2 0 2 0 7 5 6

*Elec. Gtr. 3

ff

TAB 7 4 5

*On repeat

49

f

TAB 7 7 5 7 7 5 5 7 5 7 7 5 7 5 7 7 5 3 5 0 0

TAB 6 7 7 6 7 8 5 7 5 6 6 7 6 4 6 6 5 7 7 4 7

52

Eyes that shine, burn - ing red, dreams of you all

T
A
B

T
A
B

N.C.

55

through my head.

T
A
B

T
A
B

Bridge:

A5

58

Ah ah ah ah

mp

f *mp*

TAB 5 7 7 5 7 3 5 2 0 2 0

TAB 4 6 6 5 7 7 4 7

To Coda ☪

61

ah ah ah ah ah ah ah ah

TAB

*Feedback harmonic

Chorus:

65

ah. Hey, hey, ba - by, oh,

p *mp*

A A/G A5

Elec. Gtr. 1 Rhy. Fig. 1

f

TAB

Elec. Gtr. 2 Rhy. Fig. 2

f

TAB

68

ba - by, pret - ty ba - by, dar - ling, can't you do me now?_

* G/E D A5

end Rhy. Fig. 1

ff *f*

TAB

end Rhy. Fig. 2

ff *f*

TAB

*The note E is played here by the Bass guitar only.

71 A/G A5 G/E D A5

Hey...

ff *f*

TAB

75 A/G A5 G/E D A5

— ba - by, oh, — ba - by, pret-ty ba - by, move me while you do me now...

ff *f*

TAB

79 A/G A5 G/E D.S. $\frac{3}{8}$ al Coda D

2. Did - n't

ff

ff

TAB

TAB

Coda

83

ah. _____

* *p* _____ *mp*

mp _____ *p*

**Elec. Gtr. 3

mp

TAB

TAB

TAB

p _____ *pp* *f*

TAB

*Crescendo on upper note in vocal, decrescendo on the lower note.

**Elec. Gtr. 3 is recorded through a Leslie speaker, and on a separate track with a standard amplifier.

A5 G/E D7

97

ba - by, ba - by, ba - by, I can real-ly do you, huh?_

hold bend - - - -

TAB

A5 G/E D7

101

Ooh, wew, you do it, ba - by.

8va - - - -

Let ring

TAB

A5 Dsus

105

Push it, ba - by, push it, ba - by, push it, ba - by,

(8va) - - - -

TAB

108

D7 A5 A/G A

push it, ba - by, push it, ba - by, push it, babe,

8va

3

TAB

17 19 17 (17) 5 5 5 | 7 5 5 8 5 7 5 5 8 5 | 7 5 5 8 5 7 5 5 8 5

Rhy. Fig. 3

Elec. Gtr. 4

f

TAB

2 0 2 0 2 0 2 5 2 2 2

111

Dsus G/E D A

babe.

14

3

TAB

7 5 5 8 5 7 5 5 8 5 | 8 5 7 5 7 5 7 7 5

end Rhy. Fig. 4

ff *f*

TAB

0 2 0 2 0 2 2 4 2

Dsus G/E D A

125

ooh.

TAB

128

Choke

1 1/2

131

I'd real - ly like to do it now.

1/4

134

Fade

I'd real - ly like to do it now.

3

Verse 3:

Didn't take too long before I found out
What people mean by down and out.

Spent my money, took my car,
Start telling her friends she gonna be a star.

I don't know, but I been told,
A big-legged woman ain't got no soul.
(To Chorus:)

Verse 4:

All I ask, all I pray,
Steady-rolling woman gonna come my way.

Need a woman gonna hold my hand,
Won't tell me no lies, make me a happy man.
Ah ah ah ah ah ah ah ah ah ah ah.
(To Coda)

WHEN THE LEVEE BREAKS

*All gtrs. in Open G, down 1 whole step:

⑥ = C ③ = F

⑤ = F ② = A

④ = C ① = C

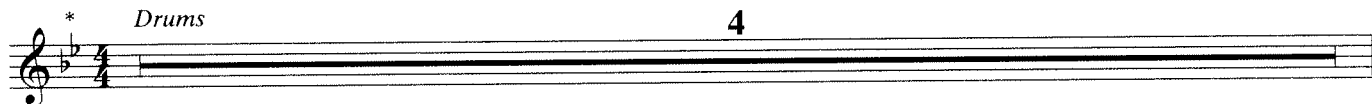
Words and Music by
JIMMY PAGE, ROBERT PLANT,
JOHN PAUL JONES, JOHN BONHAM
and MEMPHIS MINNIE

Slow ♩ = 70

Intro:

Half-time feel

Drums



*Recording sounds 1 whole step lower than written.

§ Harmonica Solo:

G5

C5

G5

C5

5 Elec. 12-string Gtr. (clean-tone)

f

Play 3 times

9 G5 C5

13 G5 C5 G5 Rhy. Fig. 1

Play 3 times

C5 G
end Rhy. Fig. 1 Rhy. Fig. 2

C5

Musical notation for measures 17-20. The staff shows a melodic line with eighth and sixteenth notes. The guitar tablature below shows fret numbers (0, 3, 5) and rhythmic patterns.

E \flat
Rhy. Fig. 3

F

C B \flat

C G

C B \flat

C G

end Rhy. Fig. 3

Musical notation for measures 21-24. The staff shows a melodic line with eighth and sixteenth notes. The guitar tablature below shows fret numbers (0, 8, 10) and rhythmic patterns.

E \flat

F

C B \flat

C G

C B \flat

C G

Musical notation for measures 25-30. The staff shows a melodic line with eighth and sixteenth notes. The guitar tablature below shows fret numbers (0, 8, 10) and rhythmic patterns. The lyrics "1. If it" and "3. Cry-" are written below the staff.

Verses 1 & 3: (1:25), (4:09)

w/Rhy. Fig. 1 (Elec. 12-string Gtr.) 3 times, simile

G5

C5

Musical notation for measures 31-34. The staff shows a melodic line with eighth and sixteenth notes. The guitar tablature below shows fret numbers (0, 8, 10) and rhythmic patterns. The lyrics are: keeps on rain - ing, le - vee's go - ing to break. If it ing won't help you, pray - ing won't do you no good, no.

G5

C5

Musical notation for measures 35-38. The staff shows a melodic line with eighth and sixteenth notes. The guitar tablature below shows fret numbers (0, 8, 10) and rhythmic patterns. The lyrics are: keeps on rain - in', le - vee's go - in' to break. When the Cry - ing won't help you, pray - ing won't do you no good. Ah, when the

w/Rhy. Fig. 2

(Elec. 12-string Gtr.) simile

39 G5 C5 G5 C5

le - vee breaks, have no place to stay.
le - vee breaks, ma - ma, you got to move. Ah, ooo, ooo.

Verses 2 & 4: (1:48), (4:33)

w/Rhy. Fig. 1 (Elec. 12-string Gtr.) 3 times, simile

45 G5 C5

2. Mean old le - vee, taught me to weep and moan. Lord,
4. All last night, sat on the le - vee and

49 G5 C5

mean old le - vee taught me to weep and moan. It's
moaned. All last night, sat on the le - vee and moaned.

53 G5 C5

got what it takes to make a moun - tain man leave his home. Oh, well,
I'm think - ing 'bout my ba - by and

w/Rhy. Fig. 2 (Elec. 12-string Gtr.) simile

56 G5 C5

oh, well, oh, well, ooo.
my hap - py home. Oh, oh.

Interlude: (2:12)

w/Rhy. Fig. 3 (Elec. 12-string Gtr.) 2 times, simile

To Coda ☐

59 Eb F C Bb C G C Bb C G

G

D

G

C

D

F

G

Elec. 6-string Gtr. (w/dist.)

63

f

12

T
A
B

Elec. 12-string Gtr.

T
A
B

0 12 12 0 7 7 0 5 5 7 10 12

D

G

C

D

F

G

67

Ah, don't it

Riff A **end Riff A**

w/slide

T
A
B

12 10 12 7 5 7 5 4 5 7 10 12

Rhy. Fig. 4

end Rhy. Fig. 4

T
A
B

0 12 12 0 7 7 0 5 5 7 10 12 12 12 12

Bridge: (2:39)

w/Riff A (Elec. 6-string Gtr.) 2 times

w/Rhy. Fig. 4 (Elec. 12-string Gtr.) 3 times, simile

71

D

make you feel bad when you're try'n' to find your way home, and you

73 G C D F G

don't know which way to go? If you're go - ing down south, and they've

76 D G C D F G

no work to do, then you go north to Chi - ca - go.

79 G D G C D F G

Ah, ah, ah, ha, ha.

TAB

D.S. al Coda

83 D C D F G

TAB

Coda (5:09)

w/Riff A (Elec. 6-string Gtr.) 2 times

G D G C D F G

Elec. 12-string Gtr.

Rhy. Fig. 5

end Rhy. Fig. 5

87

TAB

w/Rhy. Fig. 5 (Elec. 12-string Gtr.) 4 times, simile

91

G D G C D F G

Ah. Ah. Ah, hah, ah, ah.

Elec. 6-string Gtr.

TAB

12 10 12 17 (17) 12 10 8 7 7 8 12 10 12 17 15 17

95

D G C D F G

Ah, ah, ah, hah, ah.

TAB

12 10 12 17 12 10 12 17 12 10 12 17 15 17

99

D G C D F G

Oh, oh.

TAB

12 10 12 10 12 10 12 17 15 17 12 10 9 12 10 9 12 10 0 17 15 17 12

103

D G C D F G

T
A
B

Outro: (5:48)

w/Rhy. Fig. 1 (*Elec. 12-string Gtr.*) 10 times, *simile*
G5

107

C5 G5

Go-ing, I'm go-ing to Chi-ca - go, go -

113

C5 G5

ing to Chi-ca - go, sor - ry, but I can't take you.

w/misc. backwards echo & panning effects (*Elec. 6 & 12-string Gtrs.*) till end

117

C5 G5

Ah, go - ing down, I'm go - ing down now. Go - ing down, I'm go - ing

121

C5 G5 C5

down now. I'm go-ing down, go-ing down, go-ing down, go-ing down.

***Elec. 6-string Gtr.**

mf

T
A
B

***Backwards gtr.**
arr. for std. gtr.

(6:21)

G5

C5

127

Ah.....

8^{va}

TAB

15 15 17 15 15 15 15 15 15 17 15 15 15 15 15

G5

131

Go-ing down, go-ing down now, go-ing

(8^{va})

TAB

15 15 17 15 15 15 15 15 17 15 15

G5

135

down, go-ing down now, go-ing down, mov-ing down now, go-ing

C5

G5

139

down, Go-ing down, down, down, down, down, down,

C5

G5 C5

143

now. Ah, woo, ah, woo.

Elec. 6-string Gtr. *mf*

TAB

12 10 12 12

Elec. 6-string Gtr. G5 C5 Bb5

146

TAB

12 10 12 12 12 10 12 15

Elec. 12-string Gtr.

TAB

3 0 0 0 0 0 3 0 0 3 0 0 5 0 3 3 0 3

Free time G5

151

TAB

(15)

w/echo

TAB

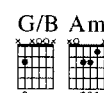
7 0 3 0 3 0 3 0 3 0

STAIRWAY TO HEAVEN

Words and Music by
JIMMY PAGE and ROBERT PLANT

*Slow ♩ = 72

Intro:



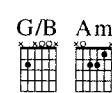
Acous. Gtr. 1

mp w/fingers
hold throughout

Tablature for the first system:

T	5	5	7	5	7	8	5	8	2	2	0	1	1	0	1	2	0	1	1
A	7	5	6	5	5	5	5	5	4	2	3	2	1	2	1	2	0	2	2
B											3						2	0	0

*grad. accel. between tempos throughout song



Tablature for the second system:

T	5	5	7	5	7	8	5	8	2	2	0	1	1	0	1	2	0	1	1
A	7	5	6	5	5	5	5	5	4	2	3	2	1	2	1	2	0	2	2
B	0										3						2	0	0



Tablature for the third system:

T	0	2	3	2	2	0	1	0	0	1	2	1	0	1	3	0	3	3	2
A	2	0	0	2	2	3	2	0	2	2	0	0	2	0	0	0	0	2	2
B	3										0	0	2	3			5	0	2

Chord diagrams: C (32 1), D (132), Fmaj7 (321), Am (3111) 5fr., C (32 1), D (132), Fmaj7 (321).

13

There's a

TAB: 3 2 0 1 2 3 2 0 1 0 0 1 2 3 2 0 1 2 3 0 0 0 1 1 2 2 2 3 3 3

Verse 1: (0:54)

Chord diagrams: Am (3111) 5fr., E+/G# (2114) 5fr., C/G (1114) 5fr., D/F# (2121), Fmaj7 (321).

17

la - dy who's sure all that glit - ters is gold, and she's buy - ing a stair-way to

TAB: 7 5 5 5 7 5 7 8 5 5 4 3 2 2 0 1 2 1 0 1 2

Chord diagrams: G/B (2), Am (231), Am (3111) 5fr., E+/G# (2114) 5fr., C/G (1114) 5fr., D/F# (2121).

20

heav - en. When she gets there she knows, if the stores are all closed, with a

TAB: 7 5 5 5 7 5 7 8 5 5 4 3 2 2








23

word she can get what she came for. Ooo, ooo, ooo, and she's

TAB

0 1 2 1 0 1 2 0 | 0 1 1 0 2 2 2 0 | 2 0 1 2 3 2 0 1 2 0 0 2












27

buy - ing a stair - way to heav - en. There's a sign on the wall, but she

TAB

1 0 1 3 0 3 | 3 2 2 2 3 3 2 2 0 1 2 3 2 2 | 3 2 0 0 3 2 2











30

wants to be sure, 'cause you know some-times words have two mean - ings. In a

TAB

0 1 2 1 0 1 2 0 2 | 1 0 1 2 3 2 2 0 0 0 1 1 2 2 3 | 0 0 0 1 1 2 2 3




Am  5fr. E+/G#  5fr. C/G  5fr. D/F# 

33

tree by the brook, there's a song - bird who sings, some - times

TAB

7 5 5 5 7 5 5 7 8 5 5 8 2 3 2 2

Fmaj7  321 G/B  2 Am  231





35

all of our thoughts are mis - giv - en.

TAB

0 1 2 1 0 1 2 0 0 1 1 0 0 2 2 2 2 0 0 0 0 7

Interlude: (2:01)

Am  5fr. E+/G#  5fr. C/G  5fr. D/F# 

37

TAB

5 7 5 5 5 7 5 5 5 5 8 5 5 5 5 (5) 4 2 3 2 3 2 4 3

39

Fmaj7

G/B

Am

G/B

mf
w/pick

TAB

Faster ♩ = 78

(2:15)

Am7

Dsus²₄

D

Am7

Em/D

Ooh, _____ it makes me won - der.

TAB

Acous. Gtr. & Elec. 12-string Gtr.

Rhy. Fig. 1

hold throughout

TAB

D

C/D

D

Am7

Dsus²₄

D

Ooh, _____ makes me won - der.

TAB

Verses 2 & 3: (2:40), (3:30)

Am7 Em/D D C/D D C G/B

47 2 14 321 341 341 341 32 1 2 4

2. There's a feel - ing I get when I
(3.) whis - pered that soon, if we

end Rhy. Fig. 1 Rhy. Fig. 1

TAB

9 9 9 9 0 7 5 9 5 5
1 1 1 1 1 8 7 9 8 8
0 0 0 0 0 9 0 0 0 0
0 0 0 0 0 0 0 0 0 0

2 3 3 2 0 2

Am C G/B F/C Am

50 231 32 1 2 4 34211 231

look to the west_ and my spir - it is cry - ing for leav - ing. In my
all call the tune,_ then the pip - er will lead us to rea - son. And a

TAB

0 1 2 2 1 1 0 0 1 0 0 0 0 2

0 2 0 2 3 2 3 2 0 3 0 0 2

C G/B Am C G/B F/C

53 32 1 2 4 231 32 1 2 4 34211

thoughts I have seen_ rings of smoke through the trees_ and the voic - es of those who stand look -
new day will dawn,_ for those who stand_ long,_ and the for - ests will each - o with laugh -

end Rhy. Fig. 2

TAB

0 1 2 2 1 1 0 0 1 0 0 0 1

3 2 3 2 0 2 0 2 3 3 2 0 3

Am  C  G/B 

56

ing.
ter.

Rhy. Fig. 3

Acous. Gtr.









Elec. 12-string Gtr.
divisi

TAB

0	1	2	0	1	3
2	2	0	2	0	2
0	0	2	3	2	2

1.

w/Rhy. Fig. 1 (Acous. Gtr. & Elec. 12-string Gtr.) simile (3:07)

Am7  Dsus²₄  D  Am7  Em/D  D  C/D  D 

58

Ooh, _____ it makes me won - der.

Elec. 12-string Gtr.

end Rhy. Fig. 3

TAB

0			

Am7  Dsus²₄  D  Am7  Em/D  D  C/D  D 

62

Ooh, _____ it real - ly makes me won - der.

3. And it's

2.

w/Rhy. Fig. 1 (*Acous. Gtr. & Elec. 12-string Gtr.*) simile
(3:57)

66

Am7 Dsus² D Am7 Em/D D C/D D

2 14 3 132 2 14 321 341 341 341

70

Am7 Dsus² D Am7 Em/D D C/D D

2 14 3 132 2 14 321 341 341 341

Oh...

Faster ♩ = 88

Verses 4 & 5: (4:20), (5:08)

w/Rhy. Fig. 2 (*Acous. Gtr. & Elec. 12-string Gtr.*) simile

74

C G/B Am

32 1 2 4 231

4. If there's a bus - tle in your hedge - row, don't be a - larmed, now,
5. Your head is hum - ming and it won't go, in case you don't know,

76

C G/B F/C Am C G/B

32 1 2 4 34211 231 32 1 2 4

it's just a spring clean for the May Queen. Yes, there are two paths you can
the pip - er's call - ing you to join him. Dear la - dy, can you hear the

79

Am C G/B F/C

231 32 1 2 4 34211

go by, but in the long run, there's still time to change the road
wind blow, and did you know, your stair - way lies on the whis -

1.

w/Rhy. Fig. 3 (Acous. Gtr. & Elec. 6 & 12-string Gtrs.)

81

Am C G/B

you're on.____

(4:46)

w/Rhy. Fig. 1 (Acous. Gtr. & Elec. 6 & 12-string Gtrs.) simile

83

Am7 Dsus² D Am7 Em/D D C/D D

And it makes me won - der.

87

Am7 Dsus² D Am7 Em/D D C/D D

Ah.____

2.

91

Am C G/B

p'ring wind.____ Oh.____

Acous. Gtr. & Elec. 12-string Gtr.

Acous. Gtr.

Elec. 12-string Gtr.
divisi

TAB

0	1	2	0	2	3	2	0	1	0	3	2
---	---	---	---	---	---	---	---	---	---	---	---

Faster ♩ = 98

Interlude: (5:35)

93

D

Dsus

D

C(9)

TAB

Acous. Gtr. tacet

96

C(9(#11))

C(9)

C(9(#11))

C(9)

Dsus

TAB

99

D

C(9)

C(9(#11))

C(9)

G/B

TAB

Guitar Solo: (5:56)**Rhy. Fig. 4****Elec. 6 & 12-string Gtrs.****end Rhy. Fig. 4****Elec. 6-string Gtr. (w/dist.)**

102

f

w/Rhy. Fig. 4 (Elec. 6 & 12-string Gtrs.) 9 times**Elec. 6-string Gtr.**

104



106


$\frac{1}{4}$

108

T
A
B


10 12 10 12 14 14 12 14 13 13 15 (15) 13 15 13 13 15 15 13 14

Am




231

C/G



3 2 1


Fmaj7



4321

(8va)

110



TAB

13 15 (15) 13 13 15 (15) 13 13 15 (15) 13 13 15 (15) 13 13 15 (15) 13 13 15 (15) 13

14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

Am C/G Fmaj7

(8va)

112

TAB

Am C/G Fmaj7

114 115

hold bend

TAB

(15) 13 14 19 20 17 20 (19) 17 19 17 19 17

Elec. 6-string Gtr. (w/dist.)

Fill 1 end Fill 1

TAB

13 12 12 10

w/Fill 1 (Elec. 6-string Gtr.) 3 times

Am C/G Fmaj7 Am C/G Fmaj7

116 117 118 119 120

P.M. grad. bend

TAB

19 14 14 14 12 14 12 9 9 (9) 9 8 7 5 7 5

Am C/G Fmaj7

120 121 122

8va

TAB

7 5 7 5 7 17 20 17 17 20 17 17 20 17 17 20 17 17 20

Faster ♩ = 102*Outro: (6:45)*

122

And as we wind... on down the road,...

Elec. 6 & *12-string Gtrs.**Rhy. Fig. 5****end Rhy. Fig. 5**

T	7	7	x	x	x	x	5	5	x	x	x	x	3	x	x	3	x	x	3	x	x	3	x	x	3	5
A	7	7	x	x	x	x	5	5	x	x	x	x	3	x	x	3	x	x	3	x	x	3	x	x	3	5
B	5	5	x	x	x	x	3	3	x	x	x	x	1	x	x	1	x	x	1	x	x	1	x	x	1	3

*12-string plays chord voicings in frames.

w/Rhy. Fig. 5 (Elec. 6 & 12-string Gtrs.) 6 times

124

out shad-ows tall - er than our soul. There walks a la - dy we all know



128

who shines white light and wants to show

Elec. 6-string Gtr. (w/dist.)**Rhy. Fig. 5A****end Rhy. Fig. 5A**

mp

T	7	7	5	5	1	5	3	7	5	3
A	7	7	5	5	1	5	3	7	5	3
B	5	5	3	3	1	5	3	7	5	3

w/Rhy. Fig. 5A (Elec. 6-string Gtr.) 3 times

Am G F G Am G

130

how ev - 'ry thing still turns to gold. And if you lis - ten ver - y hard,

F G Am G F G

133

the tune will come to you at last.

Am G Fmaj7

136

When all are one and one is all, yeah,

Rhy. Fig. 6 end Rhy. Fig. 6

TAB

7	7	x	x	x	x	5	5	0	0	0	0	0	0	0	0
7	7	x	x	x	x	5	5	1	1	1	1	1	1	1	1
5	5	x	x	x	x	3	3	2	2	2	2	2	2	2	2
								3	3	3	3	3	3	3	3

Rhy. Fig. 6A end Rhy. Fig. 6A

TAB

5	5					3	3								
								1							

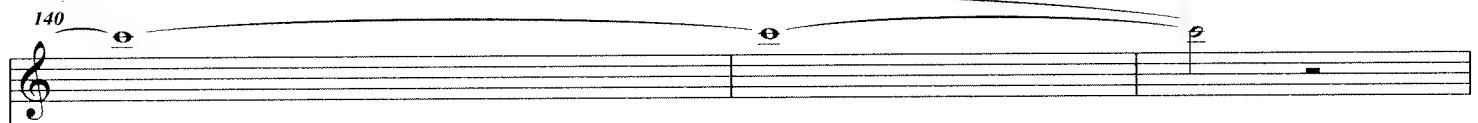
w/Rhy. Figs. 6 (Elec. 6 & 12-string Gtr.) & 6A (Elec. 6-string Gtr.)

Am G Fmaj7

138

to be a rock and not to roll.

w/Rhy. Fig. 4 (Elec. 6 & 12-string Gtrs.) 3 1/2 times



Elec. 6-string Gtr.

Tablature for measures 140-142:

Measure 140: 10 12, 10 12, (12)

Measure 141: 10 13, 10 12, 10 12

Measure 142: 10 12, 10 12, 3 5, 5 7, 8 10, 10 12

Tempo marking: *rit.*



Tablature for measures 143-146:

Measure 143: 13 15, 12 14

Measure 144: 13 15, 12 14

Measure 145: 13 15, 13 15, 15 17

Measure 146: 15 18, 13 15, 12 14, 15 17



N.C.

Musical staff for measures 147-150, with lyrics: "And she's buy - ing a stair - way to heav - en."

Elec. 6-string Gtr.

Tablature for measures 147-150:

Measure 147: 13 15

Measures 148-150: (Empty staff)

Elec. 6 & 12-string Gtrs.

Tablature for measures 147-150:

Measure 147: 0 1 2 3 3

Measures 148-150: (Empty staff)

A7sus A7sus(13) A7sus A7sus(13)

11

TAB

Rhy. Fig. 1

D G/D (D) (Em) D G/D (D) (Em)

15

TAB

Dm9 G13 Dm9 G13

19 Gtr. 1

w/pick and fingers
let ring -

TAB

Gtr. 2

let ring -

TAB

A7sus A7sus(13) A7sus A7sus(13)

23 Gtrs. 1 & 2

TAB

Gtr. 3 (Electric 6-string)

TAB

A7sus A7sus(13) A7sus A7sus(13)

27

TAB

Solo 1:

w/Rhy. Fig. 1 (Gtr. 1) 2 times, simile

31

Gtr. 2

D G/D D Em D

let ring - -

TAB

34

G/D D Em D G/D D Em

Sweep

TAB

37

D G/D Am/D

Gtr. 1

TAB

Gtr. 2

TAB

40

51

C G6/D G/D C

now, cra - zy dream, oh.

let ring

mp

let ring

TAB

54 F#7 Fmaj7 G

An-y-thing I want-ed to know, an-y-place I need-ed to go.

let ring throughout

mp

TAB

TAB

62 F#7 Fmaj7

An-y lit-tle song_ that you know,_ ev-'ry-thing that's small_____ has

let ring throughout

TAB

0 2 0 2 0 2 0 0 2 0 0 0 1 0 0 1 0 0 0 0 1

3 4 3 4 0 3 2 3 0 3 1

6 6 6 6 4 4 6 4 (0) 6 4 (0)

1 2 1 0 1 3 5 5 5 5 10 8 8 10

Double time ♩ = 144

G A7sus

64

to grow. And so it grows... Push, push!

TAB

3 0 0 0 0 3

0 0 0 0 0 0

0 0 0 0 0 0

2 2 (0)

12 (10) 12 x 5 x 5 x 5 x 5 x 4

0 0 0 0 2 0

67 A7sus(13) A7sus A7sus(13) A7sus

Al - right.

TAB

71 A7sus(13) A7sus A7sus(13)

TAB

89

A7sus(13) A7sus A7sus(13)

TAB

2 3 0 2 0 3 0 3 0 3 0 3 0 3 0 3

14 14 (0) 16 14 16 14 16 2 4 2 5 2 5 2 6 7 2 5 5 5 2 5

92

A7sus

A7sus(13)

Na, na, na, na, na.

end Rhy. Fig. 3

TAB

0 3 0 3 0 3 0 3 0 3 0 3

2 9 2 5 0 5 2 5 2 5 2 5

94

D G/D D Em D

1. Cal - i - for - nia sun - light, sweet Cal - cut-ta rain,
 2. Sing out Ha - re, Ha - re, ooh, dance the Hoo - chie Koo.

Gtrs. 1 & 2

*Gtr. 3
 let ring throughout

TAB

*on D.S. only

97

G/D D Em D G/D D Em

Hon - o - lu - lu star - bright,
 Cit - y lights are, oh, so bright

Gtr. 1

TAB

100

D G/D Am/D

the song re - mains the same.
 as we go slid - ing, slid - ing, a slid - ing, slid - ing, a slid -

let ring -----

TAB

Gtr. 3

Fade in

TAB

103

ing, a, slid - ing, a, slid - ing, slid - ing, a, slide.

Oo,

oh, oh, ho.

To Coda

TAB

TAB

TAB

F/D Em/D G/D F/D Am/D G/D D6

109

TAB

0	8	8	7	7	7	10	10	10	8	8	8	12	12	12	10	10	10	14	14	14	14	14	14	15
10	10	10	8	8	8	12	12	12	12	10	10	10	10	13	13	13	12	12	12	15	15	15	15	15
0			9	9	9	12	12					0								16		16	15	

TAB

2	5	3	2	2	0	3	2	0
---	---	---	---	---	---	---	---	---

112

Get in on!

TAB

14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14
15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15
0	16	16	0	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16

TAB

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

Gtr. 1 G A7sus D G

115 *let ring throughout*

TAB

Gtr. 2

TAB

A7sus D Dsus D

119

TAB

TAB

C(9)

123

TAB

TAB

Solo 3:
w/Rhy. Fig. 3 (*Gtr. 1*)
A7sus
Gtr. 2

134 A7sus(13)

A7sus

The Song Remains the Same - 17 - 15

147

Dm9

G13

Dm9

3

TAB

14 13 15 15 15 15 (15) 14 13 15 13 14 15 15

w/Rhy. Fig. 3 (Gtr. 1)
 G13 A7sus Gtr. 2 A7sus13
 150
 TAB 15 13 14 13 (13) 8
 2 2 3 4 2 4 2 4 2 0 0 3 4 2 4 2 4 2

153

A7sus A7sus(13) A7sus

All... you, _____ all you got - ta, _____ all you got-ta do it now. _____

TAB

0 0 3 4 2 4 2 2 4 2 0 0 3 4 2 4 2 2 4 2 0 0 3 4 2 4 2 2 4 2

A7sus(13) A7sus A7sus(13) *D.S. % al Coda*

_____ All you got-ta do it now._____ Ooh_____ me.

TAB 0 0 3 4 2 4 2 4 2 0 0 3 4 2 4 2 4 2 0 0 3 4 2 4 2 4 2

⊕ *Coda*
Am/D

159

Ah.

Gtr. 1

The first system of the musical score for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of a series of eighth notes, mostly beamed in pairs, with some triplets indicated by a '3' over the notes. The notes are: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The system ends with a double bar line.

[illegible]

Gtr. 2

mp

T A B	2	0	3	2	0	3	0	0

Acous. Gtr. 1* (6 string)

[illegible]

Fill 1
Acons. Gtr. 2 (*12 string*)

TAB

Verse 1:

14 D G D

Hey, _ la - dy, (you) got the love I need.

TAB

17 G D

May - be more _ _ _ _ _ than e - nough. _ Oh, _ _ _ _ _

Let ring - - - - -

TAB

19 G D

_ dar - ling, dar - ling, dar - ling, walk a - while _ with me. _

TAB

21 C(9) G D G

Oh, _ _ _ _ _ you got _ _ _ _ _ so _ _ _ _ _ much, _ _ _ _ _

TAB

Verses 2 & 3:

Acous. Gtr. 2 tacet

G

A5

G

D

A

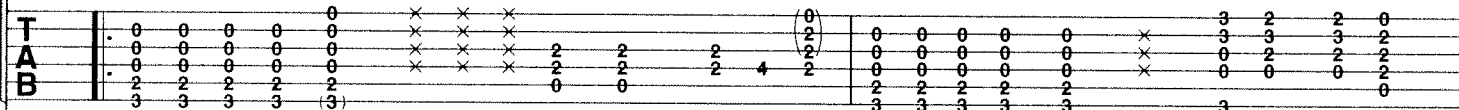
29

Man - y have I loved
 Man - y times I've lied,

and man - y times been bit - ten, and
 and man - y times I've lis - tened,

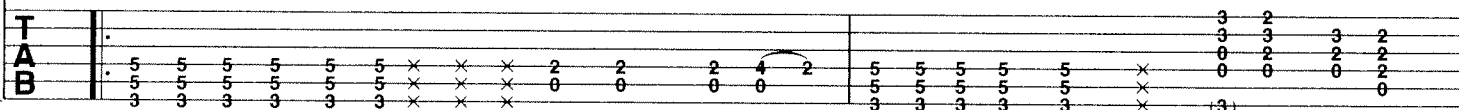
Acous. Gtr. 1

Rhy. Fig. 1



Elec. Gtr. 1

Rhy. Fig. 1A



G

A5

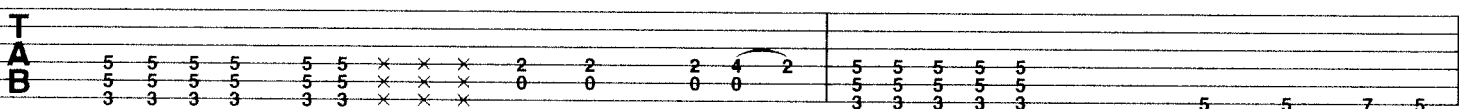
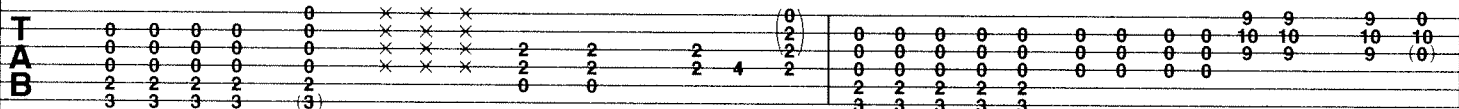
G

A/D

31

man - y times I've gazed
 man - y times I've won - dered

a - long the o - pen road.
 how much there is to know.



P.M. - - - - -

33

G/D A/D G/D A/D

TAB

(P.M.)

TAB

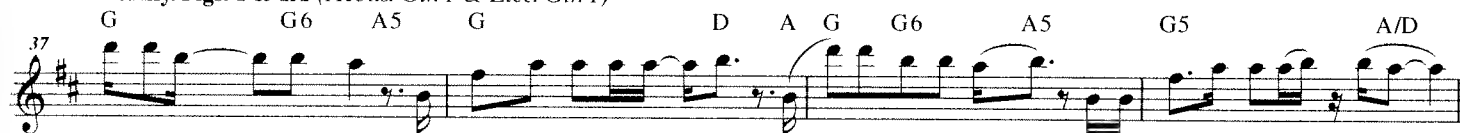
35

G/D A/D G/D G D A

(P.M.)

Verse 4:

w/Rhy. Figs. 1 & 1A (Acous. Gtr. 1 & Elec. Gtr. 1)



Man-y dreams_come true, and some have sil-ver lin - ings. I ____ live for my dream . and a pock-et-ful of . gold.____

Acous. Gtr. 1

41

TAB

Elec. Gtr. 1

TAB

Elec. Gtr. 2

TAB

44

TAB

TAB

Elec. Gtr. 3

Elec. Gtrs. 2 & 3

Elec. Gtr. 2

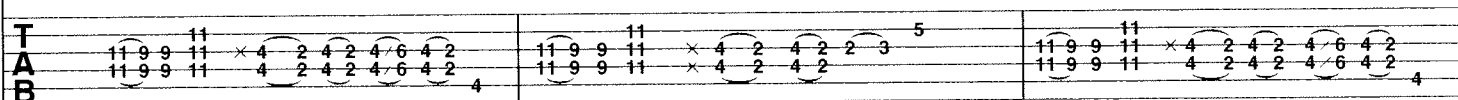
TAB



Acous. Gtr. 1



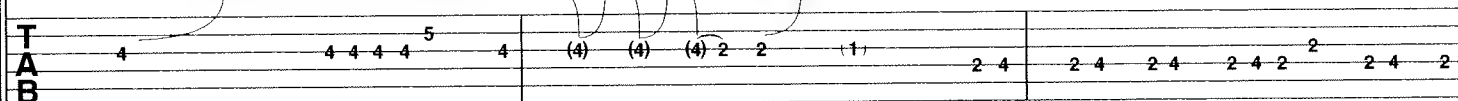
47 Elec. Gtr. 1



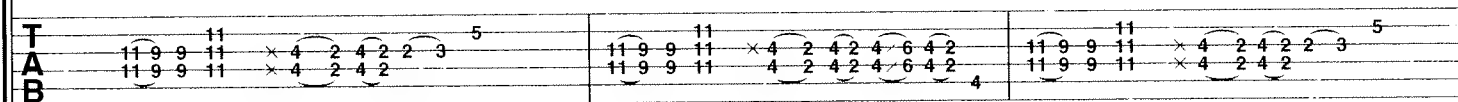
Elec. Gtr. 3



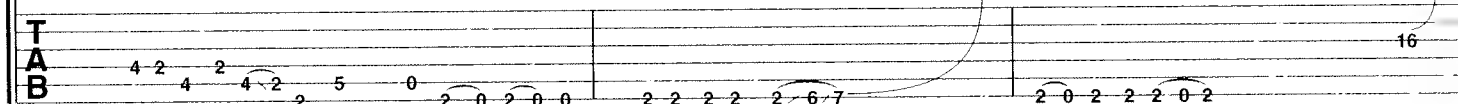
gradual bend hold bend



50



gradual bend



53

TAB 11 9 9 11 4 2 4 2 4 6 4 2 4 2 3 5 4 2 4 2 4 6 4 2 4 2

8va

TAB 17 14 17 17 17 (17) 18 16 14 17 14 14 17 17 17 17 17 17 17 17 17 17 17 17

56

TAB 11 9 9 11 4 2 4 2 2 3 5 11 9 9 11 4 2 4 2 4 6 4 2 4 2 11 9 9 11 4 2 4 2 2 3 0

8va

TAB 17 17 17 17 16 14 14 17 16 14 16 14 14 14 14 16 14 16 14 14 16 15 14

59 Elec. Gtr. 1

TAB 2 2 2 6 6 4 4 7 7 9 9 9 8 11 9 11 11 11 11 14 12

60 Elec. Gtr. 3

TAB 6 6 6 4 4 7 7 6 6 8 8 8 6 9 9 15 15 15 18 17 16

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes two guitar parts: Acoustic Guitar 1 (Acous. Gtr. 1) and Electric Guitar 1 (Elec. Gtr. 1). The Acoustic part is written in treble clef with a key signature of one sharp (F#) and includes a guitar tablature (TAB) below it. The Electric part is also in treble clef with the same key signature and includes a TAB below it. The score is divided into measures, with some measures containing multiple chords or complex figures. The TAB notation uses numbers 0-12 to represent fret positions. The electric guitar part includes a "P.M." (palm mute) instruction. The score is presented in a clean, black-and-white format with standard musical notation and a clear layout for the guitar parts.

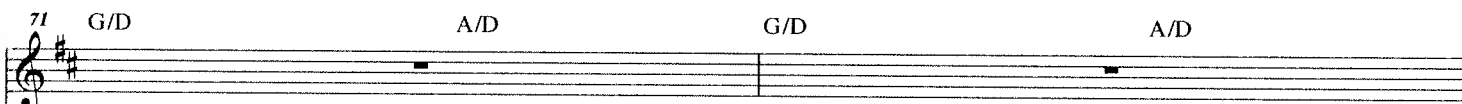
Verse 5:

w/Rhy. Figs. 1 & 1A (Acous. Gtr. 1 & Elec. Gtr. 1)

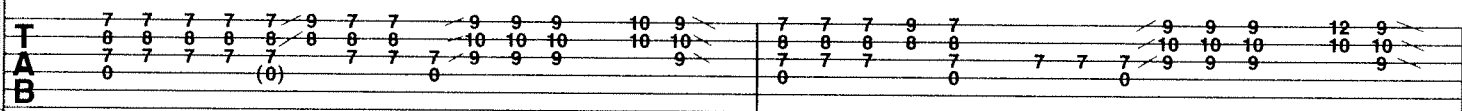
G A5 G DA G G6 A5 G



Mel-low is___ the man___ who knows what he's been miss-ing. Man-y, man - y men___ can't see the o - pen road.---



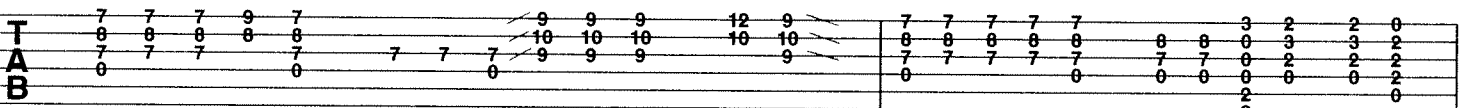
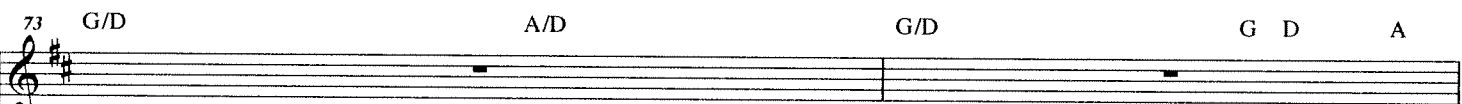
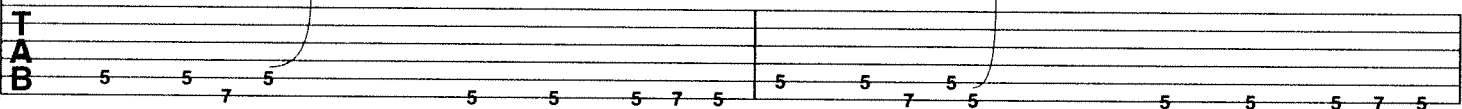
Acous. Gtr. 1



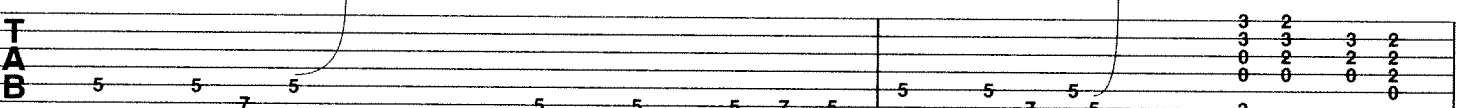
Elec. Gtr. 1



P.M.---



(P.M.)---





[illegible][illegible]

w/Rhy. Figs. 2 & 2A (*Acous. Gtr. 1* & *Elec. Gtr.1*) till fade out

Start fade

Keyboards enter

81 
know, oh, oh, I real - ly ought to know. Oh,
D Dsus2 G6 G D G6

85  you know_ I_ should, you know_ I should, you know_ I should know. _

Keyboards only
rall. poco a poco

♩ = 74

89 *rit. poco a poco*

7 C(9) G/B B♭6 C G

Keybd. (arr. for gtr.)

pp *rit.*

TAB

3 0 3 0 3 0 3 0 0 0 3 0 0 0 3 3

3 2 1 1 3 3

Steel Gtr. (arr. for gtr.)

The musical score for the Steel Gtr. (arr. for gtr.) is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notation includes several measures of music, with some measures containing a double bar line. The notes are primarily eighth and sixteenth notes, with some measures containing a double bar line. The score includes dynamic markings such as "volume swells" and "rit." (ritardando). The score ends with a double bar line.

volume swells

rit.

TAB


The TAB notation for the Steel Gtr. (arr. for gtr.) is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notation includes several measures of music, with some measures containing a double bar line. The notes are primarily eighth and sixteenth notes, with some measures containing a double bar line. The score includes dynamic markings such as "volume swells" and "rit." (ritardando). The score ends with a double bar line.

D'YER MAK'ER

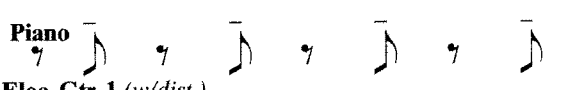
Words and Music by
JIMMY PAGE, JOHN BONHAM,
JOHN PAUL JONES and ROBERT PLANT

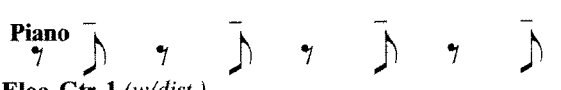
Reggae/Rock ♩ = 80

Intro:


Drums 

C Am

Piano 

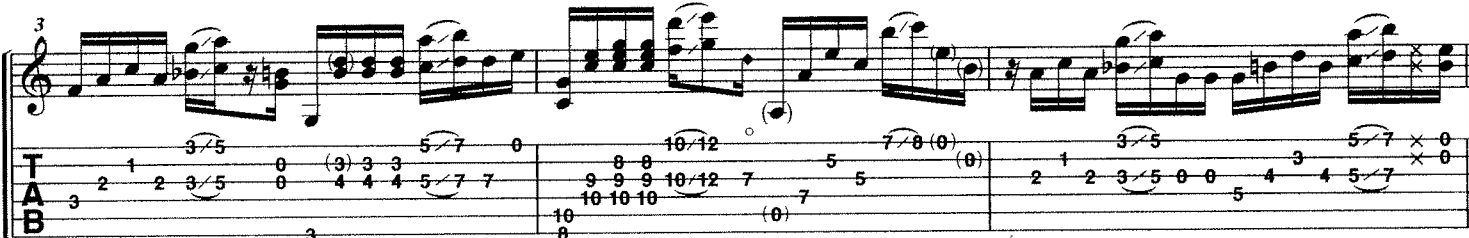
Elec. Gtr. 1 (w/dist.) 

mf P.M. throughout

TAB 

*Tune down 1/4 tone to play with recording.

F G C Am F G *simile*




Verses 1 & 2:

6 C F G C Am

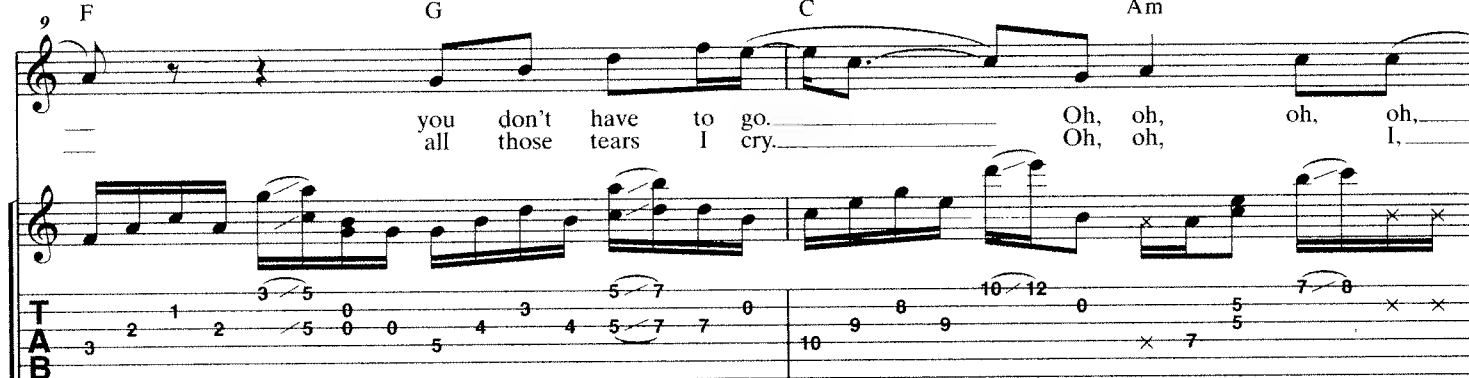
1. Oh, oh, oh, oh, oh, oh, you don't have to go. Oh, oh, oh, oh,
2. I, I, I, I, I, I, all those tears I cry. I, I, I, I,

Rhy. Fig. 1



9 F G C Am

you don't have to go. Oh, oh, oh, oh,
all those tears I cry. Oh, oh, I,



11 F G Am7 1. 2.

you don't have to go, don't go.
ba-by, please

end Rhy. Fig. 1

Let ring

no P.M.

TAB

§ Chorus:

15 A5 G

When I read the letter that you wrote me, it made me mad, mad, mad.

TAB

17 A5 G A5

Oh, when I read the news that it told me, it made me sad, sad, sad. But I still love you so.

TAB

20 G F G G/F G/E G/D To Coda ⑩

I can't let you go. I love you. Oo, ba-by, I love you!

Let ring

TAB

Verse 3:

w/Rhy. Fig. 1 (Elec. Gtr. 1)

23 C Am F G C Am F G

Oh... ah, oh, oh, oh, oh, ev-'ry breath I take... Oh, oh, oh, oh, ev-'ry move

27 C Am F G Am7 w/Fill 1 (Elec. Gtr. 1)

I make... Ay, ay, oh, ba-by, please don't go, oh.

Verse 4:

w/Rhy. Fig. 1 (Elec. Gtr. 1)

31 C Am F G C Am F G

I, I, I, I, I, I, you hurt me to my soul, oh, oh, oh, oh, You hurt me to my

35 C Am F G Am7 D.S. al Coda

soul, oh, dar-ling, please don't go.

Coda

Guitar Solo:

39 C Am F G

Elec. Gtr. 2
mf

TAB
(3) 7 (7) 5 6 6 5 7 7 7/9 10 7 10 8 10

Elec. Gtr. 1 (w/dist.)
mf
P.M. throughout

TAB
8 8 10/12 0 0 5 5 5 7 8 x 0 2 1 2 3 5 0 (3) 3 3 5 7 0

Fill 1
Elec. Gtr. 1

TAB
5 7 5 5 5 7 5

41 C Am F G

Behind the beat 1/2

TAB

10 8 10 10 8 8 8 8 (0) 5 7 7 5 7

TAB

8 8 10/12 x 0 5 5 7/8 0 1 1 3/5 5 x 3 3 5/7 2 5 7

A.H. A.H.

[illegible]

Verse 5:

w/Rhy. Fig. 1 (*Elec. Gtr. 1*)

47 C Am F G C Am F G



Oh, (oh,oh),oh, oh, oh, oh, oh, you don't have to go, oh, oh, oh, oh, You don't have to

[illegible][illegible]

Outro Verse:

55 *C* *Am* *F* *G*

ah, ah, ah, ah, ah, ah, ba - by, ah, ah, I real-ly love you, ba - by.

P.M. throughout

T 8 10/12 0 0 5 7 8 x 0 3 2 1 2 5 6 0 0 5 4 3 4 5 7 7 0

A 10 9 9 7 5 5 5 3 2 2 5 6 0 0 5 4 3 4 5 7 7 0

B 10 9 9 7 5 5 5 3 2 2 5 6 0 0 5 4 3 4 5 7 7 0

57 *C* *Am* *F* *G* *C* *Am*

Oo, oo, - oo, oo, dar - ling. Oh, oh.

T 8 10/12 0 0 5 7 8 x 0 3 2 1 2 5 6 0 0 5 4 3 4 5 7 7 0 8 10/12 0 5 5 7 8 0 x

A 10 9 9 7 5 5 5 3 2 2 5 6 0 0 5 4 3 4 5 7 7 0 10 9 9 10/12 5 7 5 0 x

B 10 9 9 7 5 5 5 3 2 2 5 6 0 0 5 4 3 4 5 7 7 0 10 9 9 10/12 5 7 5 0 x

60 *F* *G* *C* *Am*

oh, ba - by, I still love you so.

T 1 1 3 5 0 3 5 7 0 0 0 0 0 10/12 0 5 5 5 7 8 7

A 3 2 5 5 5 4 5 0 0 10 9 7 5 5

B 3 2 5 5 5 4 5 0 0 10 9 7 5 5

62 *F* *G* *C* *Am* *F* *G*

Oh, ba - by, I still love you so. Oh. Ooh.

T 1 1 3 5 (3) 3 3 5 7 8 8 10/12 0 5 5 5 7 8 7 1 1 1 3 5 (3) 3 3 5 7

A 3 2 (3 5) 5 4 (5 7) (7) 10 9 7 5 5 3 2 (3 5) 5 4 (5 7) (7)

B 3 2 (3 5) 5 4 (5 7) (7) 10 9 7 5 5 3 2 (3 5) 5 4 (5 7) (7)

65 C Am F G C Am

Oh, oh, oh, oh, oh, oh, Yeah! Ah, ah, ah, ah, ah, ah.

Background vocal: Why?

T 8 8 10 12 5 5 5 7 8 7 1 1 3 5 (3) 3 3 5 7 8 8 10 12 5 5 5 7 8 7

A 10 9 7 5 3 2 (3-5) 5 4 (5-7) (7) 10 9 7 5

B

68 F G C Am F G

Oh, Fire. Ah, ah, ah, ah, ah.

T 1 1 1 3 5 (3) 3 3 3 5 7 8 8 10 12 5 5 5 7 8 7 1 1 1 3 5 (3) 3 3 3 5 7

A 3 2 (3-5) 5 4 (5-7) (7) 10 9 7 5 5 3 2 (3-5) 5 4 (5-7) (7)

B

71 C Am F G C Am

Ooh, yeah!

Start fade

T 8 8 10 12 5 5 5 7 8 7 1 1 1 3 5 (3) 3 3 3 5 7 8 8 10 12 5 5 5 7 8 7

A 10 9 7 5 5 3 2 (3-5) 5 4 (5-7) (7) 10 9 7 5

B

74 F G C Am

Ah, ba - by, ba - by, ba - by.

Fade out

T 1 1 1 3 5 (3) 3 3 3 5 7 8 8 10 12 5 5 5 7 8 7

A 3 2 (3-5) 5 4 (5-7) (7) 10 9 7 5

B

NO QUARTER

Words and Music by
JOHN PAUL JONES, JIMMY PAGE
and ROBERT PLANT

Slowly ♩ = 68

Intro:

C#m7

Elec. Piano (arr. for gtr.)

mp let ring throughout

Theme:

Bass enters

C#m7

A(addD#)

D

Elec. Piano Drums enter

Elec. piano cont. improvising

Elec. Gtr. 1 (clean-tone)

*mf**mp**mf**Play 4 times*

C#m7

F#5

E5

C#m7

Elec. Gtr. 1 (w/dist.)

f cresc.

C#m7

Elec. Piano

Elec. Gtr. 1

tacet

Verse 1:

C#m7

Bass enters

24

Close the door, put out the light. You know they won't be home to-night.

Elec. Piano

27

Hm, hm, hm. The snow falls hard and don't you know.

29

the winds of Thor are blowing cold.

w/echo repeats

32

B Drums enter A(addD#)

They're wearing steel that's bright and true.

Elec. piano cont. improvising

Elec. Gtr. 1 (clean-tone)

mf *mp*

The musical score for Verse 1 consists of five systems of music. Each system includes a vocal line, an electric piano accompaniment line, and a guitar line. The key signature is C#m7. The tempo is marked 'No Quarter - 9 - 3'. The score includes lyrics and guitar tablature for the bass and guitar parts. The electric piano part is marked 'Elec. Piano' and 'Elec. piano cont. improvising'. The electric guitar part is marked 'Elec. Gtr. 1 (clean-tone)' and includes dynamic markings *mf* and *mp*. The guitar tablature is provided for the bass and guitar parts.

34 D(addG#) N.C. cresc.

They car-ry news that must get through. They choose the path where no one goes.

Elec. Gtr. 1

TAB

Chorus:

37 C#m7 F#5 E5 C#m7

They hold no quar - ter.

Elec. Gtr. 1 (w/dist.)

f

TAB

40 F#5 E5 C#m7

They hold no quar

TAB

42 F#5 E5 C#m7 F#5 E5 C#m7

ter. Ah.

TAB

Play 4 times
Drums enter on
last bar of repeats

45 **C#m7**
Elec. Piano **Acous. Piano enters, ad lib.**

ad lib.

TAB

Elec. Gtr. 1

**

TAB

Guitar Solo:

*** C#m7

Elec. Gtr. 1 (clean-tone)

49 *mp*

TAB

Elec. Gtr. 1 (w/dist.)

TAB

52

TAB

TAB

*Elec. Piano plays simile on repeats

**1st time only

***Harmonic support by Keyboards. (C# Dorian /C# Aeolian)

55

Tablature for measures 55-56:

Measure	T	A	B
55	14 11	12	11
56	12 11 12 11	13	11 9

57

Tablature for measures 57-58:

Measure	T	A	B
57	4	6	8
58	11 11 13	9 9 9 (9)	2 4 6 6

Tablature for measures 59-60:

Measure	T	A	B
59	13 15 15		
60	16 15 16 15		

59

Tablature for measures 59-60:

Measure	T	A	B
59	9 12 12		
60	6 9 9		

Tablature for measures 61-62:

Measure	T	A	B
61	14 (14)	16 16 17 (18)	16 17
62		16 17 16	18

Elec. Gtr. 2

w/studio effect
Elec. Piano

Verse 3:

C#m7

[illegible]

Elec. Gtr. 2

67

The dev-il mocks their ev'-ry step. Oo.

Elec. Piano

TAB

6 4 7 4 6 6 0 7 0 7 9 7 9 6 6 5 5 7 6 6 6 4 0 4 4 4 4 9 4 6 6 6 4 4 4

70 C#m7

The snow drives back the foot _that's_ slow. _ The dogs of doom _are howl - ing more_

TAB

73 w/studio effect B_{sus} B Drums enter

Oh. They car - ry news _ that must _ get through _

Elec. Piano

TAB

Elec. Gtr. 1 (clean-tone)

mf

75 A(addD#) Elec. Piano simile throughout.

to build a dream _ for me and you. _

Elec. Gtr. 1

TAB

77 D(addG#)

Ah, _ oh. _ They choose the path _ where no _ one

TAB

79 C#m7 F#5 E5 C#m7

goes. Oh. Oo.

Elec. Gtr. 1
(w/dist.) **Rhy. Fig. 1**

T
A
B

2 4 6 6 6 4 2 2 4 6 6 6 4 2 2 4 6 4 0 2 2 2 4 2 0 2 4

81 w/Rhy. Fig. 1 (Elec. Gtr. 1) F#5 E5 C#m7

They hold no quar

84 F#5 E5 C#m7 F#5 E5 C#5

ter. *They ask no quar, quar - ter. They hold no

87 F#5 E5 C#m7

quar - ter. They ask no quar - ter.

90 F#5 E5 C#m7 C#5 F#5 E5 C#m7

Ah.

93 F#5 E5 C#m7

They ask no quar, oh.

96 F#5 E5 C#m7 F#5 E5 C#m

They take no quar, ah.

99 *Start fade* C#5 F#5 E5 C#m7 *Fade out* F#5 E5 C#m7

Ah! Vocal ad lib.

(Low mix background Vocal overdub)
*Dbld. vocal starts and continues throughout with occasional low mixing.

TRAMPLED UNDER FOOT

Words and Music by
JIMMY PAGE, ROBERT PLANT
and JOHN PAUL JONES

Moderately ♩ = 110

Clavinet Gm

8va throughout

Verses 1-3:

Gm

1. Greas-y slicked down__ bod-y, groov-y leath - er trim,__ I like the way you hold__ the road.
2. 3. See additional lyrics

Elec. Gtr. 1

Rhy. Fig. 1

TAB

3	2	3	2	3	0	3	0	3	0
3	2	3	2	3	0	3	0	3	0

Ma-ma, it ain't__ no sin. Talk-ing a-bout love, talk-ing a-bout love. talk-ing a - bout...

end Rhy. Fig. 1

TAB

3	2	3	2	3	0	3	0	3	0
3	2	3	2	3	0	3	0	3	0

B \flat C Gm

Elec. Gtr. 1

21

T
A
B

Verse 5:

w/Rhy. Fig. 1 (Elec. Gtr. 1)

24

T
A
B

Fac-t'ry air-con-di - tioned, heat be - gins _ to rise. Guar-an-tee'd to run_ for hours,

Elec. Gtr. 2

T
A
B

27

T
A
B

ma-ma, it's the per-fect size._ Talk-ing a-bout love, talk-ing a-bout _ love, talk-ing a-bout...

T
A
B

B \flat C Gm

Elec. Gtr. 1

30

T
A
B

Verse 6:
w/Rhy. Fig. 1 (Elec. Gtr. 1)

33

Groov-ing on the free-way, gauge is on the red. Gun down on my gas - o - line, be

Gtr. 2

TAB

13 13 11 12 10 12 10 12 3 3 5

36

lieve I'm gon-na crack your head. Talk-ing a - bout love. talk-ing a - bout

TAB

5 3 5 3 5 3 5 3 2 3 5 3 3 5

38

love, talk-ing a - bout...

Elec. Gtr. 1

TAB

6 6 6 8 8 11 11 11 13 13 13
5-7 7-7-9 9 10-12 12 12-14 14

41

Gm

I can't stop talk - ing a - bout. I can't stop talk - ing a - bout...

TAB

10 10 10 11 12 10 12 10 12 10 10 10 11 10 11 12 10 10 12 12

43

Gm7 C/G Gm7 C/G Gm7 C/G Gm7 C/G

ooh _____ yeah, _____ fine. _____ Drive

w/wah

TAB 7 5 7 5

Electric Piano Solo:

47

Gm

on!

Elec. Gtr. 1

Elec. Gtr. 2

w/wah

TAB 2 3 2 3 0 3 0 3 0 2 3 2 3 0 3 0 3 0 11 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 11

*Vocal 1st time only

49

TAB 2 3 2 3 0 3 0 3 0 2 3 2 3 0 3 0 3 0 11 10 10 10 10 10 10 10 10 10 10 10 10 10 10 11 12 10 10 11 10 11 10 10 10 10 10 10 10 10 10 10 10 10 11 13

*Elec. Gtrs. 1 & 2 cont. simile***Elec. Gtr. 3**

52

w/wah, reverse reverb & slide

TAB

56

TAB

61

TAB

Gm7

C/G

Dm7

C/G

Gm7

C/G

65

Ooh

yeah,

Elec. Gtr. 2**Elec. Gtr. 1****Elec. Gtr. 1***w/wah*

TAB

68 Gm7 C/G Gm

— yes, I'm com-ing through!

TAB

2 3 2 3 0 3 0 0 2 3 2 3 0 3 0 0

Verse 7:

w/Rhy. Fig. 1 (Elec. Gtr. 1)

71

Come to me_ for ser - vice ev - 'ry hun - dred miles. Ba - by, let me check_ your points, -

Elec. Gtr. 2

w/wah

TAB

3 (3) 3 (3)

74

fix your o - ver-drive... Talk - ing a - bout love, talk-ing a - bout... love, talk-ing a - bout...

TAB

5 3 5 3 5 3 5 3 5 3 5

77 Bb C Gm

Ooh_ yeah_

Elec. Gtr. 1

TAB

6 6 6 8 8 10 10 10 11 10 11 12 10 10 12 10 11 12 10 12 12

Verse 8:

w/Rhy. Fig. 1 (Elec. Gtr. 1)

Gm

80

Ful-ly au-to-ma-tic, comes in an - y size. makes me won-der what I did be -

Elec. Gtr. 2

TAB

5 (5) 3 5 3 5 13 (13) 11 12 12 12

83

fore we syn - chro - nized. Talk - ing a - bout love, talk - ing a - bout love, talking a - bout...

TAB

13 13 11 13 13 11 13 13 11 13 11 12 10 12

86

B \flat C Gm

Ooh.....

Elec. Gtr. 1

TAB

6 6 6 8 8 10 10 10 11 10 11 12 10 10 12 10 10 10 11 12 10 10 12

Verse 9:

w/Rhy. Fig. 1 (Elec. Gtr. 1)

Gm

89

Feath - er - light sus - pen - sion, Ko - ni's could - n't hold.

Elec. Gtr. 2

TAB

12 10 11 13 13 13

91

I'm so glad I took a look in - side your show - room doors, talk - ing a - bout...

Cont. simile

TAB

13 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 13 13 13 13 13 13 13 13 13 13 11 13 11

93

love, talk - ing a - bout love... talk - ing a - bout...

TAB

11 12 12 11 10

95

B \flat C E \flat F

O - kay... O - kay...

Elec. Gtr. 1

TAB

6 6 6 8 8 11 11 11 13 13 13

5 7 7 9 9 10 12 12 12 14 14

97

Gm

Oh!

Elec. Gtr. 1

TAB

10 10 10 11 12 10 12 10 12 10 10 10 11 10 11 12 10 12 10 12

99 Gm

I can't stop talk - ing a - bout love,

Elec. Gtr. 1

TAB

Elec. Gtr. 2

enter 4th time

101

I can't stop talk - ing a - bout love. love.

repeat ad lib.

Cont. simile

TAB

Verse 2:

Trouble-free transmission, hot your oil does flow.
Mama, let me pump your gas, mama, let me do it all.
Talking about love...

Verse 3:

Dig that heavy metal underneath your hood.
Baby, I could work all night, believe I got the perfect tools.
Talking about love...
(To Verse 4:)

HOUSES OF THE HOLY

Words and Music by
JIMMY PAGE and ROBERT PLANT

Moderately fast ♩ = 120

A **A6** **A** **A6**

*Elec. Gtrs. 1 & 2

*Composite arrangement.

A **A6** **A** **E**

5

Elec. Gtr. 1 cont. in slashes

Verse:

Rhy. Fig. 1

Elec. Gtr. 1

9

1. Let me take you to the mov - ies, can I take
2. There's an an - gel on my shoul - der, in my hand,

Elec. Gtr. 2

Chord diagrams: D (5fr), G, D, A, E, G/D, D (5fr), G, D, A.

12

— you to the show? — Let me be yours, ev - er tru -
 — a sword of gold. — Let me wan - der in your gar -

TAB

2	3	2	2	0	0	3	2	3	2	2
3	3	3	2	1	1	3	3	3	3	2
2	4	2	2	2	2	2	2	4	2	2
0	0	0	0	0	0	0	0	0	0	0

Chord diagrams: E, G/D, D (5fr), G, D, A.

end Rhy. Fig. 1

15

— ly. can I make your gar - den grow? —
 — den and the seeds of love... I'll sow. — (You know)

Elec. Gtrs. 1 & 2

TAB

0	0	3	2	3	2	2	2	2	2	2
1	1	2	3	3	2	2	2	2	2	2
2	2	2	2	4	2	2	2	2	2	2
0	0	0	0	0	0	0	0	0	0	0

Chord diagrams: A6, A.

18

TAB

2	2	2	2	2	2	2	2	2	2	2	4	(4)	2	4	2	4	2	4	2
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
4	0	0	0	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Chord diagrams: A6, A, E.

21

TAB

2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	0
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	0
3	4	0	0	0	3	4	0	0	0	2	2	2	2	2	2	2	2	2	2	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

w/Rhy. Fig. 1 (Elec. Gtr. 1)

25

D6sus D G D A E D6sus

From the hous - es is of the ho - ly, we can watch
So the world is spin - ning fast - er, are you diz -

TAB

2/4 2 3 3 2 2 0 0 2 2 2/4 2

28

D G D A E G/D D G D A

the white doves go. From the door, comes Sa - tan's daugh -
zy when you stall? Let the mu - sic be your mas -

TAB

2 3 2 2 0 0 3 2 3 2 2 2 2 2 0 0

E G/D D G D A E A

31

ter, and it on - ly goes to show, and you know.
ter, will you heed the mas - ter's call? (Oh -

Elec. Gtr. 1

Elec. Gtr. 2

TAB

0 0 3 2 3 2 0 0 0 0 0 0 3 4 0

45

E G/D D G D A E G/D

ing, 'cause it will on - ly, on - ly drive_ you mad._ Does it hurt_

TAB

0	0	3	2	3	2	0	0	3
1	1	3	3	3	3	2	1	3
2	2	2	2	4	2	2	2	2
2	2	0	0	0	0	0	2	0
0	0	2/4	2	0	0	0	0	0

48

D G D A E G/D D G D A

to_ hear them ly - ing?_ Was this the on - ly world you had?_

TAB

2	3	2	2	0	0	3	2	3	2	2
3	3	3	2	1	1	3	3	3	3	2
2	4	2	2	2	2	2	4	2	2	2
0	0	0	0	2	2	0	0	0	0	0
0	0	0	0	2/4	2	0	0	0	0	0

51

A6 A

Oh_

Elec. Gtrs. 1 & 2

TAB

2	2	2	2	2	2	2	2	2	2	2
3	4	0	0	0	3	4	0	0	0	3
2	2	2	2	2	2	2	2	2	2	2
3	4	0	0	0	3	4	0	0	0	3

63

Why don't you let me be yours _____ ev - er tru - ly? Can I make _____

Elec. Gtr. 1 cont. in slashes

TAB

0	0	3	2	3	0	0	3
1	1	3	3	3	2	1	3
2	2	2	0	4	2	2	2
2	2	0	0	0	2	2	2
0	0	2/4	2	0	0	2/4	2

Elec. Gtr. 1

Cont. in notation

— your gar - den grow? — And you know —

Elec. Gtr. 2

Elec. Gtrs. 1 & 2

TAB

69

A6 A A6

that's right.

TAB

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
4 0 0 0 2 2 2 2 2 2 2 2 2 2 2 2

72

A

A6

A

A6

Elec. Gtr. 3

TAB

TAB

Guitar Solo:

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar, featuring a treble clef staff and a TAB (fretboard) staff. The key signature is one sharp (F#) and the time signature is 4/4. The guitar part begins with a melodic line in the treble staff, starting with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The TAB staff below shows the corresponding fret numbers: 7, 7, 7, (7), 5, 7, 5, x, 7, 5, 5, 5, 5, 7, 5, 8, 5, 7. Above the treble staff, there are three chord diagrams labeled A, A6, and A, indicating the chords played during the sequence. The A chord diagram shows the first four frets of the strings, and the A6 chord diagram shows the first four frets of the strings with a flat on the second string.

Rhy. Fig. 2

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (top) and a bass part (bottom), both with standard notation and tablature. The guitar part starts at measure 79 and includes chord diagrams for A6 and A. The bass part starts at measure 80 and includes a double bar line at measure 81. The score is written in G major (one sharp) and 4/4 time. The guitar part features a melodic line with a mix of eighth and sixteenth notes, while the bass part provides a steady accompaniment with a mix of eighth and sixteenth notes. The tablature for the guitar part is written in a standard format, with numbers 0-7 indicating fret positions. The tablature for the bass part is also in a standard format, with numbers 0-4 indicating fret positions. The score is presented in a clear, legible format, with the guitar part on the top staff and the bass part on the bottom staff. The key signature is G major, and the time signature is 4/4. The guitar part includes a double bar line at measure 81, and the bass part includes a double bar line at measure 81. The score is a faithful representation of the original recording, capturing the essence of the song's sound.

KASHMIR

Guitar tuning:

⑥ = D ③ = G

⑤ = A ② = A

④ = D ① = D

Words and Music by
JIMMY PAGE, ROBERT PLANT
and JOHN BONHAM

Moderately slow ♩ = 80

Intro:



Elec. Gtr.

Staff 1: Musical notation for the electric guitar introduction, featuring a series of eighth and sixteenth notes in D major.

Staff 2: Tablature for the electric guitar introduction, corresponding to the notes in Staff 1.



Rhy. Fig. 1

end Rhy. Fig. 1

Staff 3: Musical notation for the rhythm figure, featuring a series of eighth and sixteenth notes in D major.

Staff 4: Tablature for the rhythm figure, corresponding to the notes in Staff 3.

♩ *Verse:*

w/Rhy. Fig. 1 (Elec. Gtr.) 4 times



Staff 5: Musical notation for the verse, starting with a rest for 7 measures followed by the melody.

1. Oh, let the sun beat down up - on my face with stars to
2. Oh, pi - lot of the storm who leaves no trace, like thoughts in -



Staff 6: Musical notation for the verse, continuing the melody.

fill my dream. I am a trav - 'ler of both
side a dream. (Who) bid the path that led me

Mellotron (on repeat)

Staff 7: Musical notation for the mellotron part, featuring a repeating eighth-note pattern.

11

D6(♭) 4fr. D7(♭) 5fr. D5 5fr. 2fr. B♭/D 3fr.

time and space, — to be where I have been. — To sit with el - ders of a
to that place, — (with) yel - low de - sert screen. — My Shan - gri - la be - neath the

14

D6(♭) 4fr. D7(♭) 5fr. D5 5fr. 2fr. B♭/D 3fr.

gen - tle race — this world — has sel - dom seen. — who talk of days — for which they —
sum - mer moon, — I will re - turn a - gain, — sure as the dust — that blows high —

17

D6(♭) 4fr. D7(♭) 5fr.

— sit in — wait, when all will — be re - vealed. —
— in June, — when mov - ing through Kash - mir. —

19

Dsus 12fr. D 11fr. Dm7 10fr. Am/D 9fr. D5 7fr. A/D 6fr. Am7/D 5fr. G(9) 4fr. B♭maj7 Dm

Elec. Gtr.

Electric guitar part showing chords and melodic lines.

TAB

12	12	10	10	7	7	5	5	3	3
0	0	0	0	0	0	0	0	0	0
12	11	10	9	7	6	5	4	3	2
0	0	0	0	0	0	0	0	0	0

Keybd.

Keyboard part showing chords and melodic lines.

21

Dsus D Dm7 Am/D D5 A/D Am7/D G(9) Bbmaj7 Dm

12fr. 11fr. 10fr. 9fr. 7fr. 6fr. 5fr. 4fr.

T 12 12 10 10 7 7 5 5 3 3
 A 12 11 10 9 7 6 5 4 3 2
 B 0 0 0 0 0 0 0 0 0 0 3 2 0

23 Elec. Gtr.

Bb/D D6(♭) D7(♭)

3fr. 4fr. 5fr.

T 3 3 3 4 4 4 4 5 5 5 5 5 5
 A 0 0 0 0 0 0 0 0 0 0 0 0 0
 B 5 5 5 5 5 5 5 5 5 5 5 5 0

w/Rhy. Fig. 1 (Elec. Gtr.) 4 times

25

D5 Bb/D D6(♭) D7(♭)

5fr. 2fr. 3fr. 4fr. 5fr.

(With) talk and song from tongues of lilt-ing grace, (the) sounds ca - res my ear.
 Oh, fa - ther of the four winds, fill my sails, (to) cross the sea of years.

28

D5 Bb/D D6(♭) D7(♭)

5fr. 2fr. 3fr. 4fr. 5fr.

Though not a word I heard could I re - late, the sto - ry was quite clear.
 with no pro - vi - sion but an o - pen face to flaunt the straits of fear.

31

D5 5fr. Bb/D 3fr. D6(♭) 4fr. D7(♭) 5fr.

Oh, _____

34

D5 5fr. Bb/D 3fr. D6(♭) 4fr. D7(♭) 5fr.

oh. _____

37

Dsus 12fr. D 11fr. Dm7 10fr. Am/D 9fr. D5 7fr. A/D 6fr. Am7/D 5fr. G(9) 4fr. Bmaj7 Dm

T 12 12 10 10 7 7 5 5 3 3
A 0 0 0 0 0 0 0 0 0 0
B 12 11 10 9 7 6 5 4 3 2
0 0 0 0 0 0 0 0 0 0 3 2 0

39

Dsus 12fr. D 11fr. Dm7 10fr. Am/D 9fr. D5 7fr. A/D 6fr. Am7/D 5fr. G(9) 4fr. Bmaj7 Dm

T 12 12 10 10 7 7 5 5 3 3
A 0 0 0 0 0 0 0 0 0 0
B 12 11 10 9 7 6 5 4 3 2
0 0 0 0 0 0 0 0 0 0 3 2 0

41











Bb/D 3fr. D6(♭) 4fr. D7(♭) 5fr.

To Coda ♪


* Oh _____

*Vocal on repeat.

T 3 3 3 4 4 4 4 4 5 5 5 5 5 5 5
A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
B 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Dsus  12tr  11tr  10tr  9tr  7tr  6tr.  5tr  4tr.  

43



T 12 12 10 10 7 7 5 5 3 3
 A 0 0 0 0 0 0 0 0 0 0
 B 12 11 10 9 7 6 5 4 3 2
 0 0 0 0 0 0 0 0 0 0 3 2 0 0 2 0

A

45




Ooh ————— Ba-by, I've been




T —————
 A —————
 B 2 2 2 11 (11) 2 2 2 2 11 (11) 2 3 2 0 0
 0 0 0 12 (12) 0 0 0 0 12 (12) 0 0 2 0

49



fly - in'. No, ... yeah. Ma - ma cares.



T —————
 A —————
 B 2 2 2 11 (11) 2 2 2 2 11 (11) 2 3 2 0 0
 0 0 0 12 (12) 0 0 0 0 12 (12) 0 0 2 0

53



ain't no de - ny ing. ————— Oh!



T —————
 A —————
 B 2 2 2 11 (11) 2 2 2 2 11 (11) 2 3 2 0 0
 0 0 0 12 (12) 0 0 0 0 12 (12) 0 0 2 0

57

Ooh, _____ yes, I've been fly - ing.

T A B

2 2 2 11 11 2 2 2 2 11 11 2 3 2 0 0 2 0

0 0 0 12 12 0 0 0 0 12 12 0

61

My ma - ma, ain't no de - ny - ing. no de - ny - ing.

T A B

2 2 2 11 11 2 2 2 2 11 11 2 11 2 11 2

0 0 0 12 12 0 0 0 0 12 12 0 12 0 12 0

65

Dsus D Dm7 Am/D D5 A/D Am7/D G(9) Bbmaj7 Dm

T A B

12 12 10 10 7 7 5 5 3 3 3 2 0

0 0 0 0 0 0 0 0 0 0 0 0 0

12 11 10 9 7 6 5 4 3 2 0 0 0

67

Oh!

T A B

12 12 10 10 7 7 5 5 3 3 3 2 0

0 0 0 0 0 0 0 0 0 0 0 0 0

12 11 10 9 7 6 5 4 3 2 0 0 0

69

G 5fr. A

All I see turns to brown,

Rhy. Fig. 2 end Rhy. Fig. 2

T	5	5	5	5	5	5	5	5	5	5	5	5	5	2	2	2	2	2	2	0	2	2	2	2	2	2	2
A	5	5	5	5	5	5	5	5	5	5	5	5	5	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0	0	2	2	2	2	2	2	2	2	2	2	2	2	2	2
	5	5	5	5	5	5	5	5	5	5	5	5	5	0	0	0	0	0	0	0	0	0	0	0	0	0	0

w/Rhy. Fig. 2 (Elec. Gtr.) 4 times, simile

73

G 5fr. A

as the sun burns the ground.

77

G 5fr. A

And my eyes fill with sand.

81

G 5fr. A

as I scan this wasted land.

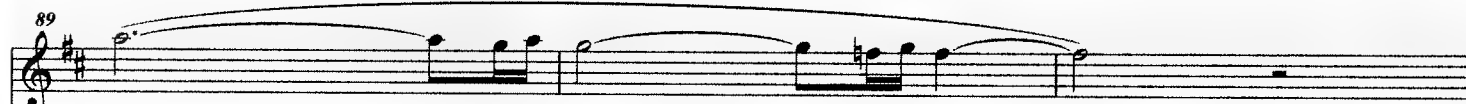
85

G 5fr. A

Try'n' to find, try'n' to find where I've been.

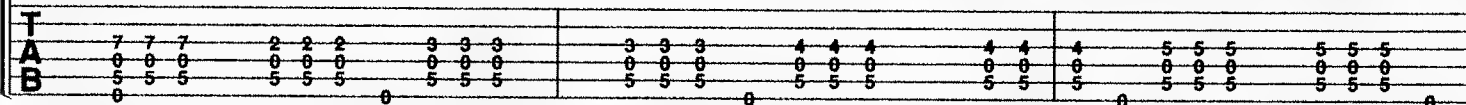


89



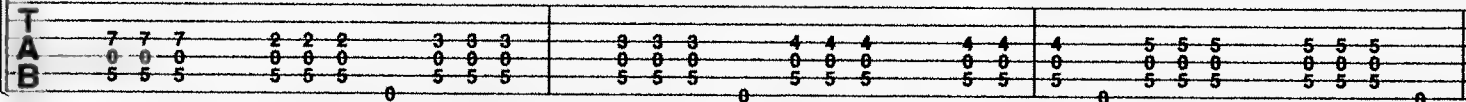
Oh.

Elec. Gtr.



D.S. % al Coda

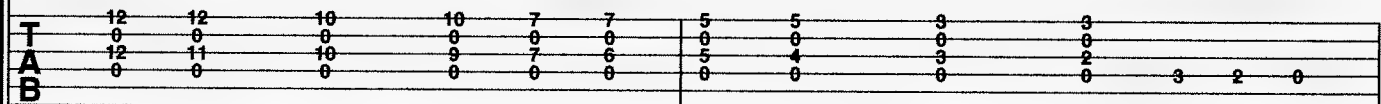
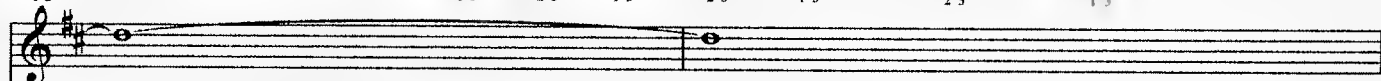
92













Coda




95



Dsus  12tr
 D  11tr
 Dm7  10tr
 Am/D  9tr
 D5  7tr
 A/D  5tr
 Am7/D  5tr
 G(9)  4tr
 Bømaj7 
 Dm 

97



T 12 12 10 10 7 7 5 5 3 3
 A 0 0 0 0 0 0 0 0 0 0
 B 12 11 10 9 7 6 5 4 3 2
 0 0 0 0 0 0 0 0 0 0 3 2 0

w/Rhy. Fig. 2 (Elec. Gtr.) simile until fade

G  5tr

99



Oh! When I'm on, when I'm on my way, yeah!

G  5tr

103



When I see, when I see the way you stay. Yeah!

G  5tr

107

Mellotron (arr. for gtr.)



Cont. ad lib. to fade

T
 A
 B 5 0 1 3 0 2 3 0 2 4 6 6 7 6 4 6

G  5tr

111



115

G 5fr. A

Ooh___ yeah,_____ ooh___ yeah._____ When I'm down,_____

118

G 5fr.

_____ Ooh___ yeah,_____ ooh___ yeah._____ When I'm

121

A G 5fr.

down,_____ so down._____ Ooh, my ba - by,

Begin fade

124

A G 5fr.

ooh,___ my ba-by, let me___ take you there._____

129

A G 5fr.

Oh!___ Oh! Come on,___ come on._____ Oh,___ let me

133

A G 5fr.

take you there,_____ let me take you there,___ oh___ yeah._____

Fade out

NOBODY'S FAULT BUT MINE

Words and Music by
JIMMY PAGE and ROBERT PLANT

Moderately ♩ = 92

E
Fade in

Elec. Gtr. 1

w/phaser

TAB

Elec. Gtr. 2 (dbl. tracked)

TAB

5

TAB

TAB

Measures 9-11 of the piece. The guitar part features a melodic line with various intervals and bends. The bass line provides a rhythmic accompaniment with fret numbers indicated below the staff.

Measure 9: Guitar melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5. Bass line: 15 12 12 15 12 12 15 15.

Measure 10: Guitar melody continues with eighth notes G5, F5, E5, D5, C5, B4, A4, G4. Bass line: 15 12 12 15 12 12 12 14.

Measure 11: Guitar melody ends with a quarter note G4. Bass line: 15 12 12 15 15 15 12 14 12.

Measures 12-14. Measure 12 includes vocal lines with the lyrics "Aah," and "aah,". The guitar and bass parts continue with their respective melodic and rhythmic lines.

Measure 12: Vocal: "Aah," and "aah,". Guitar: quarter note G4, eighth notes A4, B4, C5, D5, E5, F5, G5. Bass: 3 0 0 3 0 0 3 3.

Measure 13: Vocal: "Aah,". Guitar: eighth notes G5, F5, E5, D5, C5, B4, A4, G4. Bass: 3 (3) 0 0 3 0 0 0 2.

Measure 14: Vocal: "Aah,". Guitar: quarter note G4. Bass: 0 3 0 0 3 3 3 0 2 0.

Measures 15-17. Measure 15 includes vocal lines with the lyrics "aah," and "Aah,". The guitar and bass parts continue with their respective melodic and rhythmic lines.

Measure 15: Vocal: "aah," and "Aah,". Guitar: eighth notes G5, F5, E5, D5, C5, B4, A4, G4. Bass: 2 1 1 2 1 1 2 2 (2) 1 1 2 2 0.

Measure 16: Vocal: "aah,". Guitar: quarter note G4. Bass: 3 0 0 3 0 0 3 3.

Measure 17: Vocal: "aah,". Guitar: eighth notes G5, F5, E5, D5, C5, B4, A4, G4. Bass: 3 0 0 3 0 0 3 3.

24 (D) (E) (D) (E) (D) (E)

Oh,

hold → hold → hold → hold →

TAB

7 7 9 9 10 10 9 10
5 0 0 5 0 10 11 11 9 11

7 7 7 7 9 9 9 9 9 9
5 0 0 5 0 7 7 7 7 7

7 7 7 7 9 9 9 9 9 9
5 0 0 5 0 7 7 7 7 7

7 7 7 7 9 9 9 9 9 9
5 0 0 5 0 10 11 11 9 11

0 0

[illegible]

a tempo
(E)

43

hold

A5

TAB

9	7	7	7	7	0	0	3	0	9	7	7	7	5	0	0	3	0	2	2	0
9	7	7	7	7	0	0	3	0	9	7	7	7	5	0	0	3	0	2	2	0
7	5	5	5	5	0	0	3	0	7	5	5	5	5	(5)	0	3	0	0	0	0

w/Rhy. Figs. 1 & 1A (Elec. Gtrs. 1 & 2), 3 times

45

(E)

Aah, aah, aah, aah,

48

aah, aah, Aah, aah,

51

aah, aah, aah, aah, Aah,

54

aah, aah, aah, aah, aah,

(2:50) (E)

Harmonica

A5 (E)

8 8

Elec. Gtr. 3

TAB

9	7	7	7	7	0	3	0	9	7	7	7	0	2	0	9	7	7	7	0	3	0	2	2	6
9	7	7	7	7	0	3	0	9	7	7	7	0	2	0	9	7	7	7	0	3	0	2	2	6
7	5	5	5	5	0	3	0	7	5	5	5	0	3	0	7	5	5	5	0	3	0	0	0	0

60 B: A5 (D) (E)

hold - - hold - -

T 7 7 7 7 0 2 3 2 7 7 7 7 9 9 9 9 10 9 9
 A 0 2 2 7 7 7 7 9 9 9 9 9 9 9 9
 B 5 0 0 5 0 0 5 7 9 11 9 11 9 9

62 (D) (E) (D) (E)

hold - - hold - - hold - - hold - -

T 7 7 7 7 9 9 9 10 9 7 7 7 9 9 9 9 10 9 9
 A 0 0 0 0 9 9 9 9 9 9 9 9 9 9 9 9 9 9
 B 5 0 0 5 0 0 7 7 7 7 7 11 9 5 0 0 5 0 10 11

64 (D) (E) (D) (E)

hold - - hold - - hold - -

T 7 7 7 7 9 9 9 9 9 9 9 9 9 9 9 9 9 9
 A 0 0 0 0 9 9 9 9 9 9 9 9 9 9 9 9 9 9
 B 5 0 0 5 0 0 7 7 7 7 7 7 7 7 7 7 7 7

66 (D) (E) (D) (E)

hold - - hold - - hold - - hold - -

T 7 7 7 7 9 9 10 9 9 10 9 9 7 7 7 9 9 9 9
 A 0 0 0 0 9 9 11 9 9 11 9 9 7 7 7 9 9 9 9
 B 5 0 0 5 0 10 11 9 9 11 9 9 5 0 0 5 0 7 7

68 (D) (E) C (E)

hold - 4 hold - 4

T A B

7 7 7 9 10 10 9 10 10 9 7 7 7 9 9 9 9 9 9

5 0 0 5 0 10 11 9 11 11 9 5 0 0 5 0 7 9 9 9 7 7

70 (D) (E) (D) (E)

simile

T A B

7 7 7 9 9 9 9 9 9 7 7 7 7 9 9 9 9 9 9

5 0 0 5 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

72 (D) (E) (D) (D)

T A B

7 7 7 9 9 9 9 9 9 7 7 7 7 9 9 9 9 9 9

5 0 0 5 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

74 (D) (E) (D) (E)

T A B

7 7 7 9 9 9 10 10 9 10 9 10 9 7 7 7 7 7 7

5 0 0 5 0 10 11 11 9 9 11 11 9 11 5 0 0 5 0 0 0 0 0 0 0 0 0

a tempo

(E)

A5

(E)

bend behind nut

Elec. Gtr. 1

Elec. Gtr. 3

hold \neg

 $hold \dashv$

A5

(D)

(E)

(D)

(E)

(D)

(E)

The musical score for "The End" by The Doors features two staves. The top staff is a treble clef melody in D major, starting at measure 109. It includes various notes, rests, and articulations like slurs and accents. Above the staff, chord symbols (D), (E), (D), and (E) are placed over specific measures. A bracket labeled "(8va)" spans the first few measures. The bottom staff is a guitar tablature (TAB) corresponding to the melody above. It shows fret numbers (e.g., 15, 12, 14) and techniques such as "hold bend". The TAB is aligned with the notes on the staff.

T
 7 7 9 9 10 9 10 9
 7 7 9 9 9 9 9 9
 5 0 0 5 0 10 11 0 0 7 7 7 0 9 x x 9 9 9
 7 7 7 0 9 x x 9 9 9
 5 0 0 5 0 7 x x 7 7 7

T
A
B

7 7 7 9 9 9 9 10 10 9 9 11 11 9 9 11 11 9 9 11 x 9 x
7 7 9 9 9 9 9 11 11 9 9 11 11 9 9 11 x 9 x
5 0 0 5 0 7 7 7 7 0 11 11 9 9 11 11 9 9 9 x 7 0

115

(E)

Aah,

8va

TAB

14 14 (14) 12 12 12 9 12 9 11 11 11 10 9 9 15 12 12 15 12 12 15 15

TAB

10 10 9 9 11 11 9 9 11 11 9 9 11 9 9 10 10 9 9 11 11 9 9 11 11 9 9 11 7 9 9 3 0 0 3 0 0 3 3

118

aah, aah, aah, aah, aah.

TAB

15 12 12 15 12 12 12 14 15 12 12 15 15 15 12 14 12 14 13 13 14 13 13 14 14 (14) 13 14

TAB

3 0 0 3 0 0 0 2 3 0 0 3 3 3 0 2 0 2 1 1 2 1 1 2 2 (2) 1 1 2 2 0

121

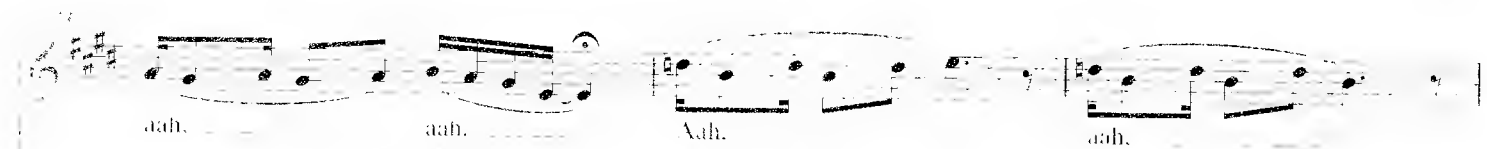
Aah, aah, aah, aah.

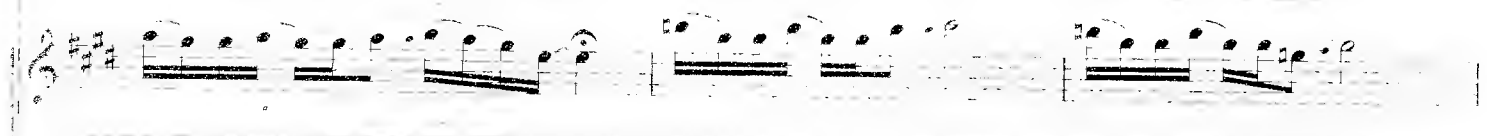
TAB

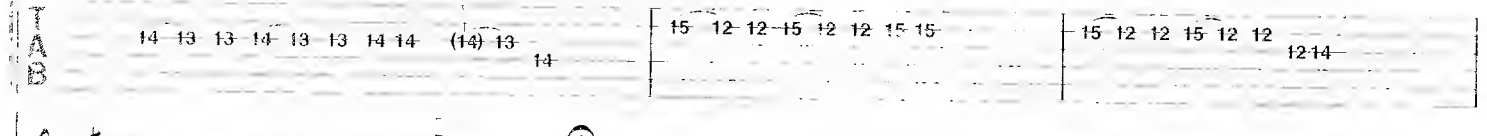
15 12 12 15 12 12 15 15 15 12 12 15 12 12 12 15 12 12 15 12 15 15 15 12 14 12

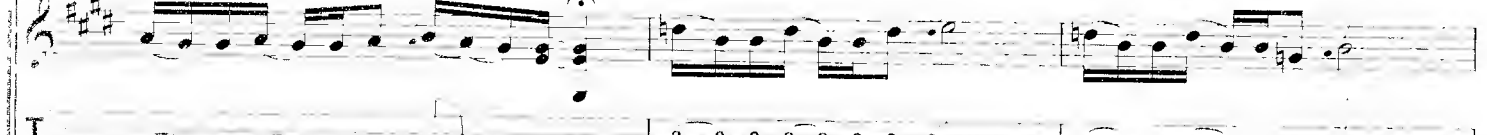
TAB

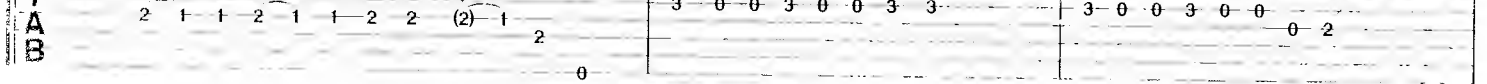
3 0 0 3 0 0 3 3 3 0 0 3 0 0 0 2 3 0 0 3 3 3 0 2 0































ACHILLES LAST STAND

Words and Music by
JIMMY PAGE and ROBERT PLANT

(♩ = 146)

F♯m(b6)

Em9

F♯m(b6)

Elec. Gtr. 4 (dbl. tracked)

fade in

(use thumb)

5

Em9

F♯m(b6)

9

Em9

F♯m7(4)

14

F♯m/E Em (E) D6/E

0:19

18

F♯m/E Em (E) D6/E

0:32 F#m/F Em (E) D6/E

TAB

26 F#m/E Em (E) D6/E

TAB

30 F#m/E Em (E) D6/E

TAB

0:45 (E) F#m/E Em (E) D/E

34

It was an A-pril morn-ing when they told us we should go.

TAB

(E) F#m/E Em (E) D/E

38

and as I turned to you, you smiled at me, how could we say no?

TAB

0:58 (E) F#m/E Em (E) D/E

42

Oh, the fun to have to live the dreams we al - ways had.

TAB

9 7 7 7
10 8 7 7
11 9 7 7

0 0

(E) F#m/E Em (E) D/E

46

Oh, the songs to sing, when we at last re - turn a - gain.

TAB

9 7 7 7
10 8 7 7
11 9 7 7

0 0

1:12 F#m/E Em (E) D6/E

50

TAB

9 7 7 7
10 8 8 7
11 9 9 7

7 7 7 7 8 9 7 7 7 7 0

F#m/E Em (E) D6/E

54

TAB

9 7 7 7
10 8 8 7
11 9 9 7

7 7 7 7 8 9 7 7 7 7 0

1:25 (E) F#m/E Em (E) D/E

58

(We) swept New York a glanc - ing kiss to those who claim they know. —

TAB

9 7 7 7
10 8 7 7
11 9 7 7

0 0

82 Em C(9, #11)

Tablature for measures 82-85:

Measure 82: 2-4 5 5 7 5-7 0 7-9 10 9-11 12-7 7-8 10 10-12 12 13 14 15 16

Measure 83: 5 7 7 9 7-9 10 10 12 10-12 14 7-9 10 11 12 12 14 14 16 14 16 17

Measure 84: 0

Measure 85: 2 0 4 5 7 5 4 2 3 2 0 3 2 0 0 0 0 0

2:11 F#m/E Em (E) D6/E

86

TAB 17 17 17

TAB 18 16 16

TAB 9 10 11 7 8 9 7 7 7 7 0

TAB 9 10 11 7 8 9 7 7 7 7 0

F#m/E Em (E) D6/E

Gtr. 1 (dbl. tracked)

90

TAB 9 10 11 7 8 9 7 7 7 7 0

TAB 9 10 11 7 8 9 7 7 7 7 0

2:24 (E) F#m/E Em (E) D/E

94

In - to the sun and south, and on, at last the birds had flown,

Gtr. 2 (2 gtrs. arr. for 1)

TAB 9 10 11 7 8 9 7 7 7 5 7 7 0

TAB 9 10 11 7 8 9 7 7 7 5 7 7 0

98 (E) F#m/E Em (E) D/E (E) F#m/E Em

the shack-les of com-mit - ment fell in piec-es on the ground. Oh, to ride the wind.

TAB

104 (E) D/E (E) F#m/E Em (E) D/E

to tread the air a - bove the din. Oh, to laugh a-loud, with danc-ing eyes that court the crowd, yeah.

TAB

2:50 F#m/E Em

110 Gtr. 2

D6/E

TAB

Gtr. 3

TAB

Gtr. 1 (Gtr. 4 dbld.)

TAB

F#m/E Em

(E)

D6/E

114

TAB

TAB

TAB

3:03
118

(E)

F#m/E

Em

(E)

D/E

To seek the man whose point - ing hand the gi - ant step un - folds,___

Gtr. 2

TAB

Gtr. 3

TAB

Gtr. 5 (2 gtrs. arr. for 1)

TAB

122 (E) F#m/E Em (E) D/E (E) F#m/E Em

to guide us from the curl - ing path that turns our face _ to stone. _ And if _ one bell _ should ring

TAB

128 (E) D/E (E) F#m/E Em (E) D/E

in cel - e - bra - tion for _ a King, so fast the heart _ should beat as proud the head with heav - y feet, yeah..

TAB

3:29 (E) F5 (E) F5

134 Ooh

Gtr. 1 (dbl. tracked)

TAB

3:36 (E) F5 (E)

138

Gtr. 1

TAB

141 Gtr. 2

F5 Em C(9, #11)

TAB

Gtr. 1

TAB

146

Em C(9, #11)

TAB

TAB

150

Em C(9, #11)

TAB

TAB

Em

C(9,11)

(8va)

154

TAB

14 (14) 12 14 (14) 12 12 14 14 (14) 12 15 (15) 13 13 12 13 14 12

0 0 0 0 0 0 0 0 0 0 3 2 3 0 2

2 4 5 7 5 4 2 3

Slower (♩ = ♩ = 97)

Em

C

158

TAB

12 14 14 14 12 14 14 (14) (14) 12 14 14 14 12 14

4 4 4 2 4 4 4 2 4 4 4 2 4 4 4 2 4 4 4 2 4 4 4 2

2 2

0 0

Em

Gtr. 2

160

TAB

12 13 15 13 12 13 12 14 12 14 12 13 12 14 12 12 13 15

4 4 4 2 4 4 4 2 4 4 4 2 4 4 4 2 4 4 4 2

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

C

161

TAB

12 14 15 15 14 12 14 (14) 12 15 12 15 12 13 12 14 12 14 12 14 14 14

A tempo (♩ = 146)

Em

C(9, #11)

162

8va

P.M.

TAB

12 14 12 14 14 12 14 16 15 17 15 17 17 17 17 12

Em

C(9, #11)

166

8va

TAB

12 15 (15) 15 14 12 14 12 12 14 12 12 15 (15) 15 13 14

Em
(8va)

C(9,#11)

170

TAB

TAB

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a bass part, both with standard notation and tablature. The guitar part is in the key of E major (one sharp) and 4/4 time. The bass part is in the key of C major (no sharps or flats) and 4/4 time. The score is divided into two systems, each containing a guitar staff and a bass staff. The guitar staff includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The bass staff includes a bass clef, a key signature of no sharps or flats, and a 4/4 time signature. The guitar part starts with a measure of rest, followed by a series of chords and single notes. The bass part starts with a measure of rest, followed by a series of chords and single notes. The score is written for a guitar and a bass, with the guitar part in the upper system and the bass part in the lower system. The guitar part includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The bass part includes a bass clef, a key signature of no sharps or flats, and a 4/4 time signature. The score is written for a guitar and a bass, with the guitar part in the upper system and the bass part in the lower system.

[illegible]

(Gtr. 1 same as previous 2 bars)

Gtr. 2

Em D C D

180

3

32 15

TAB

19 12

14 12 14 12 14 12 12 12 / 14 12 12

A tempo (♩ = 146)

5:01 Em

C(9,♯11)

182 Gtr. 2

Guitar 2 staff (TAB):

4/5 7 5/7 9 9 10 10 12 12 14 10 7/9 10 9/11 12 12 14 14 16 16 17

Gtr. 3

Guitar 3 staff (TAB):

2 3 3 5 5 7 7 8 7/9 10 5 7 7 9 7/9 10 9/10 12 10/12 14

Gtr. 1

Guitar 1 staff (TAB):

0 0 0 0 0 0 0 0 0 0 3 2 0 3 2 0 0

Em (Gtr. 4 sim.)

C(9,♯11)

Guitar 2 staff (TAB):

17 (17) 15 17 15 16 14 14 (14) 12 14 12 9 12 10

PM. -----

Guitar 3 staff (TAB):

2/4 5 5 7 5/7 9 7/9 10 9/11 12/9 7/8 9 8/10 7 10/12 12 12/13 14 13/15 16

Guitar 4 staff (TAB):

4/5 7 5/7 9 7/9 10 10 12 10/12 14 7/9 10 11 12 12 14 14 16 16 17

Guitar 1 staff (TAB):

0 0 0 0 0 0 0 0 0 0 3 2 0 3 2 0 0

5:15
190

(E)

F#m/E

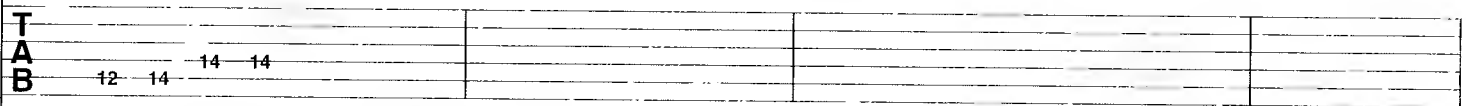
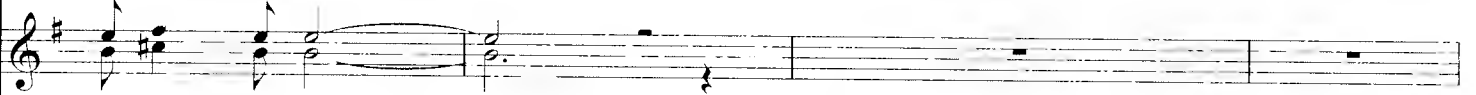
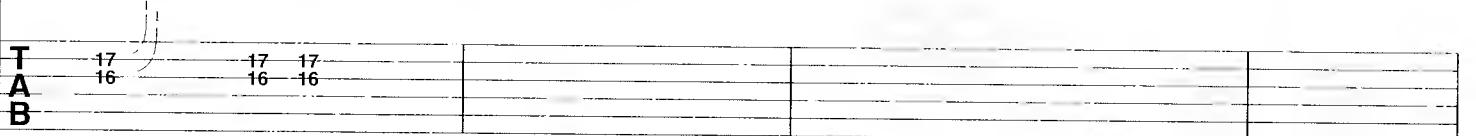
Em

(E)

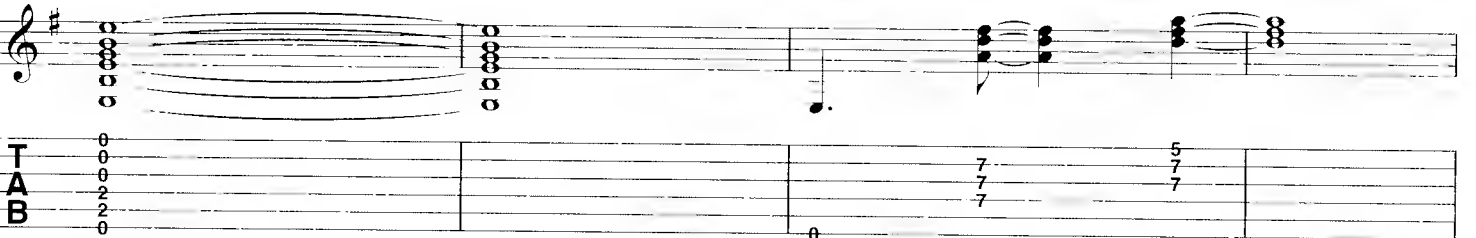
D/E



Gtr. 2

Gtr. 2 8^{va}.Gtr. 4 *divisi*

Gtr. 1



194

(E)

F#m/E

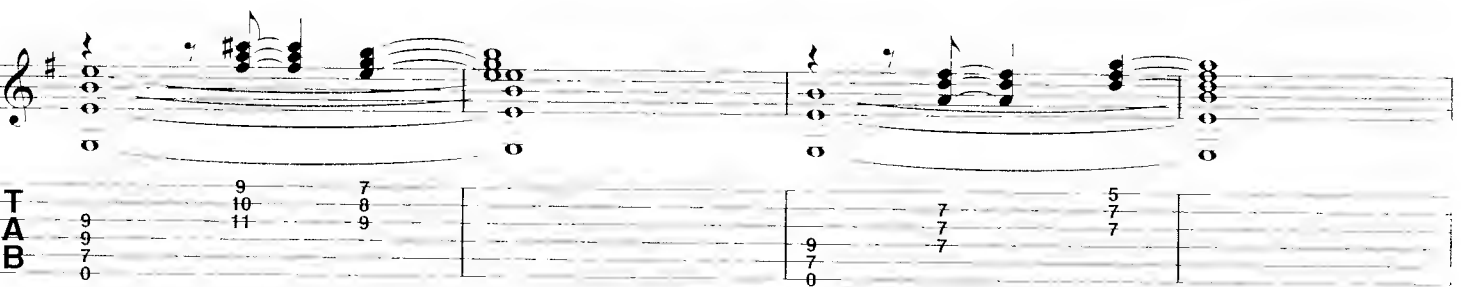
Em

(E)

D/E



Gtr. 1 (2 gtrs. arr. for 1)

5:28
198

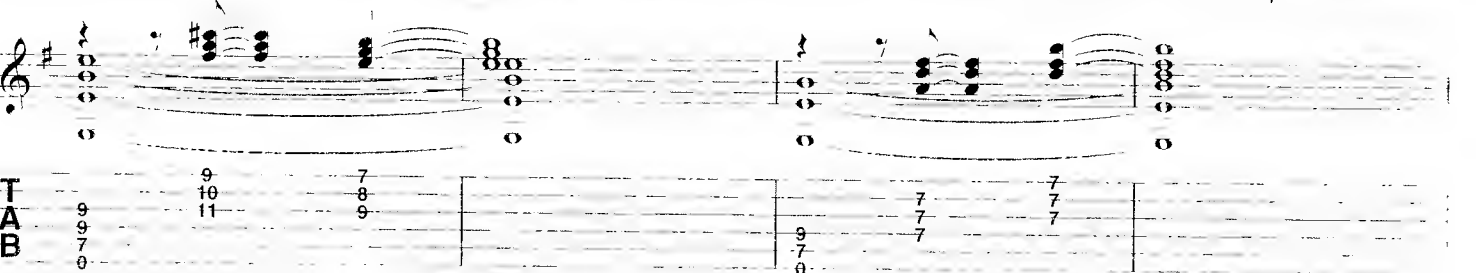
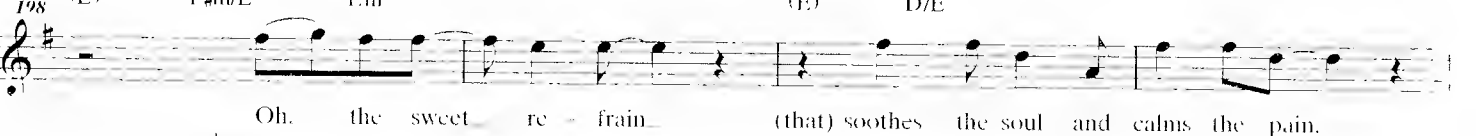
(E)

F#m/E

Em

(E)

D/E



5:54 (E) F#m/E Em (E) D/E

214

(In) wan - der - ing... and won - der - ings... one... place to rest the search... where the

Gtr. 2

TAB

Gtr. 3

TAB

Gtr. 1

TAB

218 (E) F#m/E Em (E) D/E

might - y arms... of At - las hold the heav - ens from... the earth...

Gtr. 2

TAB

Gtr. 3

TAB

Gtr. 1

TAB

222 (E) F#m/E Em (E) D/E

Oh, the

TAB

6:14 226 (E) F#m/E Em (E) D/E

might - y arms_ of At - las hold the heav - ens from_ the earth, from the

TAB

[illegible]

6:27 Em C(9, #11)

earth...

Gtr. 5

TAB

The image shows a musical score for a guitar piece. It consists of three staves. The top staff is a standard musical staff with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains a melodic line with a long note value (likely a half note or dotted half note) and a series of eighth notes. The middle staff is also a standard musical staff with a treble clef, a key signature of one sharp, and a 6/8 time signature. It contains a more complex melodic line with many eighth and sixteenth notes. The bottom staff is a tablature staff, indicated by the 'TAB' label on the left. It contains fret numbers (0, 2, 4, 5, 7, 5, 4, 2, 3, 0, 3, 0, 0, 3, 2, 0, 3, 0) and some accidentals (sharps and flats) indicating specific frets and bends. The text 'earth...' is written below the top staff. The text 'Gtr. 5' is written below the middle staff. The text 'TAB' is written below the bottom staff. The text '6:27' is written at the top left. The text 'Em' and 'C(9, #11)' are written at the top right.

238 Em C(9, #11)

earth,

Bkgd. Vcl.

I'm gon-na reign, gon-na reign, gon-na reign, gon-na reign.

Gtr. 1

TAB

0 0 0 0 0 0 0 0 3 2 0 3 0 3 0

2 4 5 7 5 4 2 3 2 0 3 4 2 4 0 3 0

242

Em C(9, #11)

earth.

I'm gon - na reign, gon - na reign, gon - na reign, gon - na reign.

Gtr. 1

TAB

2 4 5 7 5 4 2 3 0 3 0 3 0 3 0 3

[illegible]

Em
Harmonizer 8va-

D C D

Gtr. 2

248

TAB

Gtr. 3

TAB

Gtr. 1

TAB

7:00 **A tempo** (♩ = 146)

250

Em

C(9, #11)

Ooh.....

w/slide throughout

3

5 7 5 5

7 8 7 5

3 5 5

8 10 8 8

10 12 10 8

7 8 5

0 0 0 0 0

0 0 0 0

0 3 2

3 3 3 0 3

2 4 5

7 5 4 2

3 2 0 3

3 0 2

254

Em

C

ooh.....

3

5 7 5 5

7 8 7 5

3 5 5

5 9

8 10 8 8

12 10 8

7 8 5

5

0 0 0 0 0

0 0 0 0

0 3 2

0 0 0

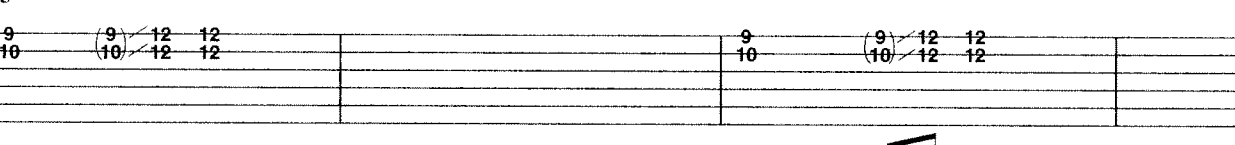
2 4 5

7 5 4 2

3 2 0 3

Guitar Part

Gtr. 2: F#m/E Em (E) D6/E
7:14 Gtr. 2
TAB: 9 10 (9) 12 12 / (10) 12 12 9 10 (9) 12 12 / (10) 12 12

Gtr. 3:

TAB: 9 10 11 / 7 8 9 7 7 7 / 7 8 9 7 7 7 / 7 7 7

[illegible]

7:27 (E)

266

Gtr. 2

Aah

aah

aah

aah.

Gtr. 3

TAB

Gtr. 1

TAB

Gtr. 4

TAB

7:40

7:46

Achilles Last Stand - 30 - 23

7:53
282

Aah aah aah aah

TAB

7:59 Em C(9,#11)
286

Aah

TAB

Em C(9,#11)
290

oh

Gtr. 1

TAB

8:12 Em

G(9, #11)

294

aah

Gtr. 2

T

A

B

Gtr. 3

T

A

B

Gtr. 1

T

A

B

Em

C(9, #11)

298

oh.

T

A

B

T

A

B

T

A

B

A tempo (♩ = 146)

314 F#m/E

Achilles Last Stand - 30 - 27

9:04 (E)

318

Bkgd. Vcl.

A musical staff in treble clef with a key signature of one sharp (F#). The melody consists of four measures, each containing a single note: a half note G4 (labeled 'Oh'), a dotted half note A4 (labeled 'oh'), a half note B4 (labeled 'oh'), and a half note C5 (labeled 'oh').

Gtr. 1

Musical score for "The Wind" by The Beatles, featuring a guitar solo. The score includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The guitar part is written in standard notation with various techniques like bends and vibrato. Below the staff is a tablature (TAB) section with fret numbers and a bass line (B) with an 'x' mark.

Gtr. 2

TAB

10 x x x 8 8 7 7 8 x | 10 x x x 8 8 7 7 8 x x | 7 7 9 7 9 7 9 9 | 7 9 7 9 7 9 8

322

Musical notation for the vocal line of "The Rose Tree". The melody is written on a single staff in G major (one sharp). It consists of four measures, each containing a vocal line with a slur and a "vocalise" (aah) written below. The notes are: G4 (quarter), A4-B4 (eighths), C5 (quarter), B4-A4 (eighths), G4 (quarter), F#4 (quarter), E4 (half).

The musical notation for the vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of the following notes: a half note G4 (G), a half note A4 (A), a half note B4 (B), a half note C5 (C), a half note B4 (B), a half note A4 (A), a half note G4 (G), and a half note F#4 (F#). The notes are connected by a slur. The lyrics "oh" are written below the first note (G).

P.M.

P.M.

T A B	9	7	9	0	9	7	9	0	7	7	7	9	9	7	7	9	9	7	7	9
	7	9	9	7	9	7	9	7	9	7	9	9	7	7	9	9	7	7	9	9
	7	9	9	7	9	7	9	7	9	7	9	9	7	7	9	9	7	7	9	9

[illegible]

9:17
326

aah _____ aah _____ aah _____ aah _____

P.M. P.M.

T 8 7 9 0 8 7 9 0 7 7 9 9 7 7 9 7 7 9
 A 7 9 9 7 9 7 9 7 7 9 9 7 7 9 7 9 7 9
 B 7 9 9 7 9 7 9 7 7 9 9 7 7 9 7 9 7 9

T 10 11 8 8 8 8 7 8 10 10 10 10 8 7 8 7 7 9 7 9
 A 11 11 9 9 9 9 7 9 11 11 11 11 9 7 9 7 9 7 9
 B 7 9 9 7 9 7 9 7 7 9 9 7 7 9 7 9 7 9

aah _____ aah _____ aah _____ aah _____

P.M. P.M.

T 8 7 9 0 8 7 9 0 7 7 9 9 7 7 9 7 7 9
 A 7 9 9 7 9 7 9 7 7 9 9 7 7 9 7 9 7 9
 B 7 9 9 7 9 7 9 7 7 9 9 7 7 9 7 9 7 9

T 10 11 8 8 8 8 7 8 10 10 10 10 8 7 8 7 7 9 7 9
 A 11 11 9 9 9 9 7 9 11 11 11 11 9 7 9 7 9 7 9
 B 7 9 9 7 9 7 9 7 7 9 9 7 7 9 7 9 7 9

P.M. P.M. P.M.

T 10 11 8 8 8 8 7 8 10 11 8 7 8 7 7 9 7 7 9
 A 11 11 9 9 9 9 7 9 11 11 9 7 9 7 7 9 7 7 9
 B 7 9 9 7 9 7 9 7 7 9 11 9 7 9 7 7 9 7 7 9

9:30 F#m/E Em (E) D6/E

334

Ooh.....

Gtr. 1 (dbl. tracked)

TAB

F#m/E Em (E) D6/E

338

TAB

9:43 F#m(b6) Em9

Gtr. 5 (Elec. 12-str. Gtr., dbl. tracked with Elec. 12-string Gtr.)

342

TAB

F#m(b6) Em9 Repeat to fade

346

TAB

IN THE EVENING

Words and Music by
JOHN PAUL JONES, JIMMY PAGE
and ROBERT PLANT

Free time

(E)

*Gizmotron, delay (c. 680ms)
left-hand legato*

Elec. Gtr. 1

12 9 10 12 21 15 19 15 17 12 (12) 0 12 11

Elec. Gtr. 2

*bowed guitar drone**drone cont. simile*

2 2 0

Elec. Gtr. 1

9 11 12 14 12 11 11 9 21 15 14 15 11 13 7 9 7 4 3 (3)

(3) 1 3 (3) 1 3 4 3 4 3 4 6 4 3 6 4 3 6 4 3 6 3 4 4 6 11

18

TAB

7 11 13 12 11 11 (11) (11) 11 (11) (11) 11 (11) 11 12 9 12 9 12 9 12 9

23

TAB

12 11 12 14 12 21 15 17 12 15 9 10 9 7 9

In the eve - ning,

drone ends

Verse 1:
a tempo ♩ = 104

30

E5 D5 A5 E5 D5 A5

TAB

2 4 4 4 4 2 x 2 (2) 0 4 2 4 7 5 7 0 2 4 4 4 4 2 0 2

Rhy. Fig. 1

P.M.

33

E5 D5 A5

TAB

(2) (2) (2) (2) 0 0 0 0 0 0 2 2 (2) (2) (2) 0 2 4 7 5 7

I'm look-ing for a wom-an, oh, but the girl

trem. bar

P.M.

P.M.

trem. bar

P.M.

36 E5 D5 A5 E5 D5 A5

— don't come. So don't let her

P.M. 1 1/2 P.M.

TAB

39 E5 D5 A5 A7(no3) D/A A

play you for a fool. she won't show no

trem. bar P.M. P.M. trem. bar

TAB

42 E5 D5 A5 E5 D5 A5

pit - y, you know she don't make no rule.

P.M. trem. bar P.M. P.M.

TAB

Chorus:





Oh, I need your love,

end Rhy. Fig. 1

trem. bar





TAB

A  5fr. D  5fr.

I need your love, oh, I

P.M. - - -

T 7 7 8 7 5 7 7 2 7 8 7
A 7 7 9 7 6 7 7 2 7 7 9 7
B 7 8 9 9 7 7 7 5 5 6 7 9 9

A  5fr. D  5fr. A  5fr. D  5fr.

need your love, I just got to have... 2. So don't you

P.M.

T 7 9 7 7 6 7 7 9 7 6 7
A 7 9 7 7 7 7 7 9 7 7 7
B 7 9 7 9 7 9 7 9 7 7 5

§ Verses 2 & 4:

w/Rhy. Fig. 1 (Elec. Gtr. 1) simile

♩ = ♩ on §

54 E5 D5 A5 E5 D5 A5 A7(no3) D/A A

let her, oh, get un - der your skin. It's on - ly bad luck and trou-
ev - er that your days may bring. There's no use hid - ing in a

58 E5 D5 A5 E5 D5 A5

- ble, oh, from the day that you be - gin. I hear you cry - ing in the dark-
cor - ner. Hon - ey, that won't change a thing. If you're danc - ing in the

62 E5 D5 E5 D5 A5

- ness, no, don't ask no - bod - y's help. Oh, ain't no pock - ets full of
dol - drums, one day soon, it's got to stop. it's got to stop. You're

66 E5 D5 A5 E5 D5 A5

mer - cy, ba - by, 'cause you can on - ly blame your - self. }
mas - ter of the off - chance, well, you don't ex - pect a lot. }

Chorus:

Elec.
Gtr. 1

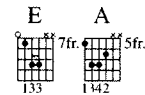
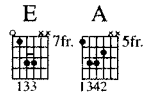
Oh, I need your love, oh, oh, I

Elec. Gtr. 1 on repeat

TAB: 7 7 5 5 5 9 7 10 10 | 10 10 | 7 7 5 5 5 9 7 10 10

Elec. Gtr. 2 on repeat

TAB: 9 9 7 5 5 5 9 7 7 1/2 | 7 7 1/2 | 9 9 7 5 5 5 9 7 7 1/2



To Coda

need your love, Ooh yeah, I need your love, I've got to have...

TAB: 10 10 | 9 9 7 7 7 11 9 12 12 | 12 12 | 9 9 7 7 7 11 9 12 12

TAB: 7 7 1/2 | 9 9 1/2 | 9 9 1/2 | 9 9 1/2

TAB: 5 5 9 7 7 7 11 | 5 5 9 7 7 7 11




Elec. Gtr. 2 Oh, oh, I need your love... I've got to have.

*depress trem. bars fully,
hit strings radomly while releasing trem.*

TAB

Elec. Gtr. 1

P.M.

TAB

Guitar Solo:**w/Rhy. Fig. 1 (Elec. Gtr. 1) simile**

E5 D5 A5 8va E5 D5 A5

Elec. Gtr. 2

102

TAB

Elec. Gtr. 3

heavy reverb. P.M. - - - - - P.M. - - - - -

TAB

(8va) - A7(no3) D A7 E5 D5 A5

105

TAB

trem. bar

w/slide - - - - -

TAB

E5 D5 A5 A7(no3) D A E5 D5 A5

108 *8^{va}*

*depress trem. bars fully,
hit strings radomly while releasing trem.*

TAB

19 19 17 19 17 0 12 12 12 12 12 12 15 (15)

0 0 0

14 12 14 12 14 12 15 (15)

P.M.

TAB

9 9 9 5 7 7 7 5

9 9 9 7 9 9 7 5

7 7 7 5 7 7 5 5

E5 D5 A5

111

TAB

12 12 14 12 12 12 12 12 14 15 14 14 14

12 12 14 12 14

w. slide throughout

TAB

9 12 14 12 (12) 9 9 7 7

E5 D5 A5

113

TAB

14 14 14 (14) 12 14 15 14 12 14 12 12 12 14 12 14 14 (14)

14 12 12 12 14 12 14

5 6

7 0 9 11 9 7 9

E5

D5

A5

115

8va

hold bend

1 1/2

TAB

12 15 14 14 12 14 14 14 (14) (14) 14 12 15 15 15 (15) 13

12 12 12 15 11 12 9 7 9 (9) 7 9

Interlude: ♩ = ♩

*Cmaj7



Em9/B



Am9



118 Elec. Gtr. 2

hold bend

TAB

10 14 14 14 14 (14) 14 12 14

10 14 14 14 14 (14) 14 12 14

Elec. Gtr. 3

TAB

17

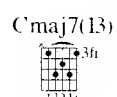
Elec. Gtr. 1

w/chorus

TAB

3 5 4 5 3 5 4 4 5 4 2 4 4 3 0 3 0 0 4 0 2 2 0 0 2 2 2

*Chord names denote overall harmony.



121 Elec. Gtr. 2

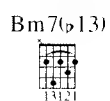
Tablature for Elec. Gtr. 2:

8 7 7 9 9 7 9	7 5 7	9 7 7 9 9 9
---------------	-------	-------------

Elec. Gtr. 3

Tablature for Elec. Gtr. 3:

0 0 2 4 0 0 2 4 0 3 0	0 2 2 0 2 0 0 2 2 2	3 5 4 5 3 5 4 5
-----------------------	---------------------	-----------------



D.S. al Coda

Vocal line: 4. Ooh, _____ what

Tablature for measures 124-126:

(9) 7 7	9	(9) 10 10 12
---------	---	--------------

chorus off

Tablature for chorus off:

2 4 4 3 2 3 4 4 4 4	0 2 2 2
---------------------	---------

B
1333

Coda

E5 D5 A5

Cont. in notation

vocal ad lib.

I've got to have...

Elec. Gtr. 2

16 16 16

Elec. Gtr. 3

Elec. Gtr. 1

trem. bar

P.M. - - - -

12 12 12

0 0 0 0 0 0 2 2 (2) 2 0 4 7 7

E5 D5 A5 D E5 D5 A5

128 Elec. Gtr. 2

17 15 17 17 (17) 15 17 15

Elec. Gtr. 1

P.M.

vib. w/bar

P.M.

0 0 0 0 0 0 2 (2) 2 0 0 0 0 4 2 0 0 2

0 0 0 0 0 0 2 (2) 2 0 0 0 0 4 2 0 0 2

0

E5 D5 A5

131 (8va)~

trem. bar

1 1/2

w/bar

trem. bar

2

17 15 17 15 17 17 (17) (17) (17) (17) 15 12 (12) (12)

trem. bar

P.M.

P.M.

1 1/2

(2) (0) (2) 0 2 0 4 7 5 7 0 0 0 0 4 2 0 0 2 (2) (2)

0 0 0 0 0 0 2 (2) 2 0 0 0 0 4 2 0 0 2

0

ALL MY LOVE

Words and Music by
JOHN PAUL JONES and ROBERT PLANT

Moderately ♩ = 92

Am G Dm Am G D
Keybd.



Am G Dm

Am 8fr. G 7fr.
Acous. Gtr. 1 (steel-string)



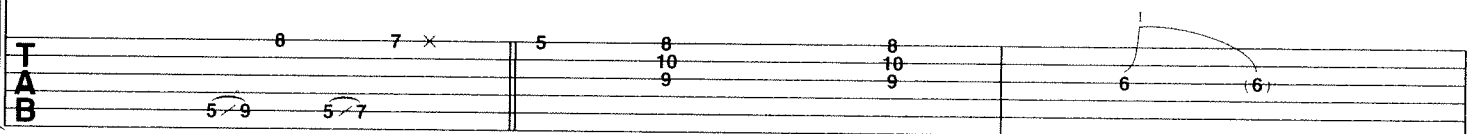
Verse 1:

D Am G Dm7
1 3 2 1 3 2 4 1 3 2 4 1 3 2 1 3 2 1



Should I fall out of love, my fire in the night, _

Elec. Gtr. 1



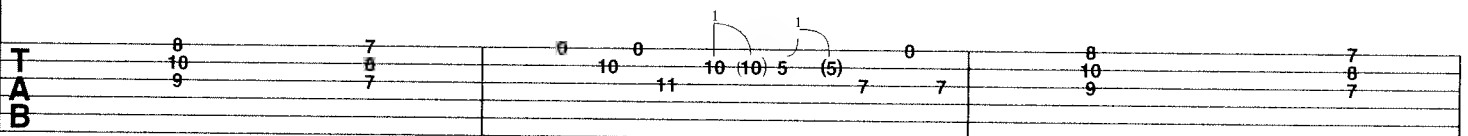
Am 8fr. G 7fr. D 1 3 2 1 3 2 4 1 3 2 4 1 3 2 1 3 2 1

Cont. rhy. simile



to chase a feath-er in the wind.

With - in the glow _ that weaves a



14

Dm7 5fr. 13121

Am 8fr. 3241

G 7fr. 4132

D 132

cloak of de - light, there moves a thread that has no end.

TAB

6 (6) 6 (6) 8 10 7 8 3 0 3 7 5 5 (5) 7 5 7

§ Verses 2-4:

Am 8fr. 3241

G 7fr. 4132

Dm7 5fr. 13121

17 Acous. Gtr. cont. simile

2. For man - y hours and days that pass ev - er soon,
 3. The cup is raised, the toast is made yet a - gain,
 4. Yours is the cloth, mine is the hand that sews time,

TAB

8 7 6

Am 8fr. 3241

G 7fr. 4132

D 132

Am 8fr. 3241

19

the tides have caused the flame to dim.
 one voice is clear a - bove the din.
 his is the voice that lies with - in.


At last the arm is straigh, the
 Proud Ar - i - an, one word my
 Ours is the fire and all


TAB


8 7 3 3 3 (3) 2 3 8 7


10 8 0 10 9 9 7

22

Dm7  5tr

Am  8tr

G  7tr


D 


hand to the loom, is this to end or just be - gin?
 will to sus-tain, for me the cloth once more to - spin.
 warmth we can find. He is a feath - er in the wind. } Oh.


TAB


6 (6) 6 (6) 8 10 7 5 5 5 7 5 5 7 7 x


Chorus:

C 

Em/B 

Am 

Am7/G 


G 


Acous. Gtr. I 25


all of my love, _ all of my love, _ oh, all of my love. { 1. 3. to }
 { 2. for }

TAB

12 x 10/12 8 10 10/12 10 8 10 8 10 8
 12 x 10/12 9 10 10/12 10 9 10 9 10 9

F 

C 

Em/B 

28

you, now. All of my love, _ all of my love, _ oh,

TAB

1 3 3/5 3/5 3 1 3 1 5/12 10 8 10 10/12 10 8 10 8
 2 3 3/5 3/5 3 2 5/12 10 9 10 10/12 10 9 10 9

3rd time to Coda ♪ 1.

2.

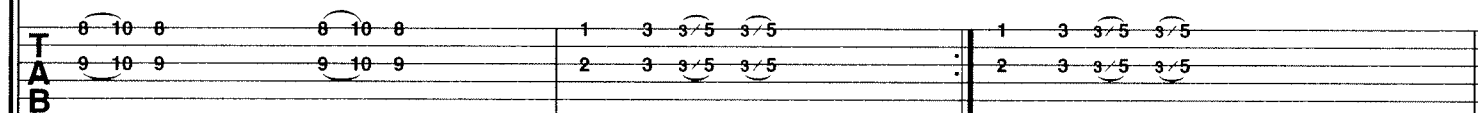


31

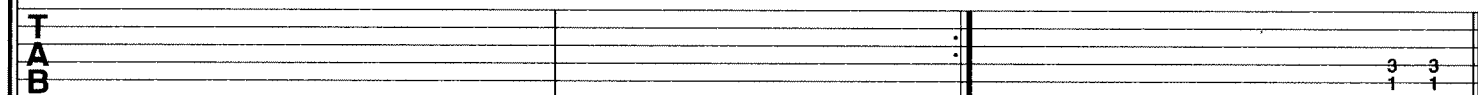
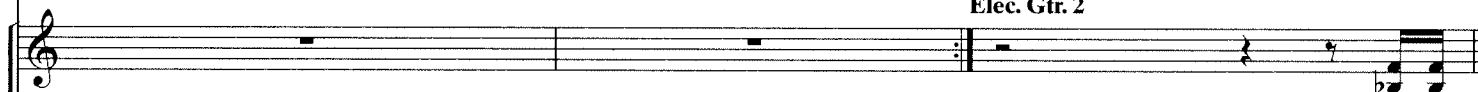
all of my love

to you, now.

you, child.



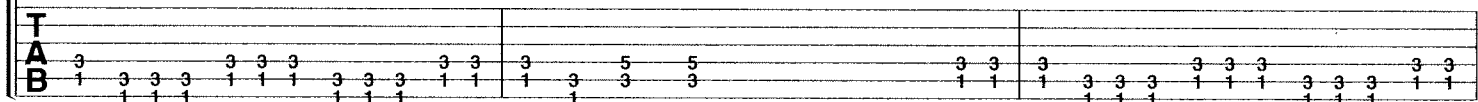
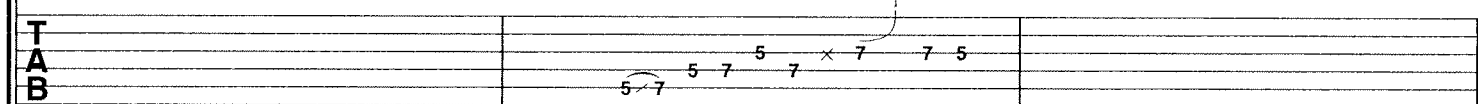
Elec. Gtr. 2



Bridge:



34



[illegible]

Slower

Instrumental:

*Acous. Gtr. 1 resume verse rhy. simile
a tempo*

Am G Dm7 Am G

3241 4132 13121 3241 4132

8fr. 7fr. 5fr. 8fr. 7fr.

44 Synth. trumpet (sounds 8va)

Elec. Gtr. 1

TAB

5 3 5 5 5 3

5 3 6 5 5 3

5 4 7 7 5 4

47

D Am G Dm7

8fr. 7fr. 5fr.

3241 4132 13121

TAB

2 2 2 2 5 3 5 5 5

3 3 3 3 5 3 6 6 6

2 2 2 2 5 4 7 7 7

50

Am G D

8fr. 7fr. 132

3241 4132

TAB

5 5 3 5 7 7 8 7

5 5 4 7 7 7 7 7

7 7 7 7 7 9 7 7

52 Elec. Gtr. 1

Am G Dm7 Am G

TAB

8 7 5 5 8 7

10 8 6 6 10 8

9 7 7 7 9 7

Acous. Gtr. 2 (nylon-string)

TAB

8/10 7 8 10/12 12 10 8 7 10 1 0 3 1 3 5 5 3 5 8/10 7 7 8 10/12 12 10

Acous. Gtr. 3 (nylon-string)

TAB

0 0 0 2 1 0 1 0 2 3 0 3 2 0 2 1

55 D Am G

TAB

5 7 2 3 2 8 10 9 7 8 7

TAB

2 0 3 3 7 5 5 7 7 5 5 7 7 8 10 12 12 10

TAB

0 2 2 0 0 2 2 0 2 1

57 Dm7 Am G D Bb

TAB

5 6 7 6 (6) 8 10 9 7 8 7 5 5 5 5 7 5 5 5 7 5 5 7 5 x

TAB

3 3 1 1

TAB

8 7 5 1 0 3 1 3 5 3 5 10 7 8 10 12 12 10 7 5 7 5 0 3 0 2 5 8

TAB

0 1 3 0 0 3 2 0 2 1 0 0 2 0 0 0 0

The first system of the musical score consists of two staves. The top staff is a treble clef staff with a key signature of one flat (B-flat) and a 3/4 time signature. It contains three measures: the first measure has a quarter note on G4, the second measure has a quarter rest, and the third measure has a quarter note on B-flat4. The bottom staff is a bass clef staff, also with a key signature of one flat and a 3/4 time signature. It contains three measures, all of which are empty (whole rests).

Slower



D.S. al Coda

G11

G6

G9

C/G

G7

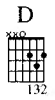
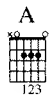
Am/G

G

66

T
A
B

♢ Coda



Acous.
Gtr. 1

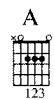
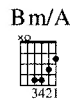
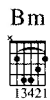
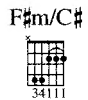
70

you now.

All of my love,___

Some - time...

T
A
B



Repeat ad lib. & fade

72

all of my love,___

all of my

love,_____

love._____

T
A
B